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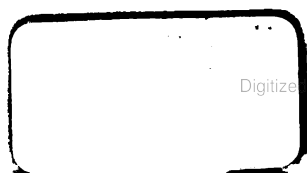
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॥ श्रीकालिदासविरचितं  
अभिज्ञानशकुन्तलं नाम नाटकं ॥

# ŚAKUNTALĀ ;

OR,

ŚAKUNTALĀ RECOGNIZED BY THE RING,

A SANSKRIT DRAMA,

IN SEVEN ACTS,

BY KĀLIDĀSA ;

THE DEVANĀGARĪ RECENSION OF THE TEXT,

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF  
ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

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M.DCCC.LIII.



TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL.



## P R E F A C E.

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IN the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalā" has ever before been published in England. Yet no composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalā" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,  
Willst du was reizt und entzückt, willst du was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem Namen begreifen :  
Nenn' ich Sakuntalā, Dich, und so ist Alles gesagt."\*

\* Thus translated for me by Professor Eastwick :—

"Wouldst thou the young year's blossoms and the fruits of its decline,  
And all by which the soul is charmed, enraptured, feasted, fed,  
Wouldst thou the earth and heaven itself in one sole name combine ?  
I name thee, O Sakuntalā ! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalā" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśī" or "Vikramorvaśī," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Vīra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (natakas) hitherto known to us is the delightful Sakuntala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Delhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of *Nāṭakas*, or Sanskrit dramas, many of them of great antiquity ; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the “*Śakuntalā*,” which he was told was the most popular among the natives. Unfortunately the *Pandits* omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the “*Rāmāyaṇa*,”—namely, that the various manuscripts separated themselves into two groups or classes : the one class embracing all those in *Devanāgarī* writing, which, without perfect uniformity, had still a community of character ; the other, all those in *Bengālī*.

German scholars distinguish these two classes of manuscripts by the names “*Devanāgarī recension*” and “*Bengālī recension*,” which terms may conveniently be adopted. The *Devanāgarī* recension is the older and purer : the *Bengālī*, however, must have existed at least 400 years, since it is followed by the “*Sāhitya-darpana*,” one MS. of which bears the date 1504 of our era. The MSS. of the *Devanāgarī* class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been *Pandits*, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phraseology of *Kālidāsa* has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágari recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Mísrakeśí; Taraliká into Pingaliká; Dhanamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Boehtlingk to be the first to edit the Devanágari recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free



English translation, in prose and verse, of the Devanāgarī recension of this drama.

Of the “Vikramorvaśī,” the twin play of the “Śakuntalā,” two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The “Mālavikāgnimitra,” also attributed to Kālidāsa, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The “Mṛichchhakaṭi,” supposed to be the oldest Sanskrit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the “Mālatī-mādhava,” “Uttara-rāma-charitra,” “Mudrā-rākṣhaśa,” and “Ratnāvali,” all of which, as well as the “Vikramorvaśī,” have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindús. It should be mentioned that a literal English prose translation of the “Vikramorvaśī” by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama “Prabodha-chandrodaya” has been edited both in Calcutta and in Germany, and the “Mahā-nāṭaka,” or “Hanuman-nāṭaka,” (a dramatic history of Rāma-chandra, attributed to the monkey chief Hanumān) in Calcutta. Part of the “Dhūrta-samāgama” will be found in Professor Lassen’s “Sanskrit Anthology.” Professor Wilson, in the appendix to his “Hindú Theatre,” has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehlingk’s edition of the text of the “Śakuntalā” in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

of fact, Dr. Boehtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskrit interpretation of the Prākṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prākṛit, which is a kind of provincial Sanskrit, that is to say, Sanskrit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prākṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prākṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prākṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskrit through the Prākṛit, and that the latter is often the key to the changes which Sanskrit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prākṛit by the Sanskrit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskrit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxtaposition with the Prākṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskrit, giving the Prākṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prākṛit words to their Sanskrit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskrit words by the free use of the *virāma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *virāma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *virāma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *virāma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Pandits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanāgarī character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskrit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerir itav at sinistram* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistram*): but he would, I think, be unnecessarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistram*. Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskrit by extending the legitimate functions of the *virāma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write ‘aneagle’ because the euphonic *n* is affixed to *a*; nor ‘theagle’ because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *ɪ* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanágari recension than that of Dr. Boehtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Boehtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Boehtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.

2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.

3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sáka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengálí MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengálí MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengálí MSS., but have rarely admitted readings from them, unless supported by some one of the Devanágari. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie collection.

The following are the three Indian Scholiasts :—

1. Kāṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (who was himself the author of a dramatic work called “Vasanta-rājīya”), King of Kumāra-giri, a place on the frontiers of the Nizam’s dominions. He must have lived after the commencement of the sixteenth century, as he quotes Halāyudha, the author of the “Kavi-rāhasya” [see Westergaard’s preface to the “Radices Linguae Sanskritæ”]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson’s collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Devanāgarī recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengālī recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśva-nātha, the author of the “Sāhitya-darpana,” he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kālidāsa, the author of the “Śakuntalā,” may be stated in a few words. He lived in Ujjayinī or Oujein, the capital of King Vikramāditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindú Era called Samvat. He was one of the nine celebrated gems of that monarch’s court, the splendour of which is a favourite theme with Hindú writers in all languages. The other works attributed to him are the “Vikramorvaśī,” and “Mālavikāgnimitra,” before noticed; the “Megha-dūta,” or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the “Raghu-vanśa,” a heroic poem, edited and translated into Latin by Stenzler; the “Ritu-sanhāra,” edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the “Kumāra-sambhava,” a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The “Śringāra-tilaka,” “Prāśnottara-mālā, Hāsyārṇava,” and “Śruta-bodha,” are also ascribed to Kālidāsa. The “Nalodaya,” attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

EAST-INDIA COLLEGE,  
*July, 1853.*

## CORRECTIONS AND ADDITIONS.

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Page 12, line 1, for सूतः read सूत

Page 21, line 3 of the first note, after 'distanced,' add : 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, for 'opposition' read 'apposition.'

Page 41, line 2, for मन्त्रयध्वं, read मन्त्रयेथे

Page 55, line 6 from top, carry back the <sup>२</sup> one letter, from क to झ

Page 89, line 4 from top, the *e* of *Śakuntalā-darśana* has dropped in part of the impression.

Page 91, line 14 from bottom, for 'venerable hermit,' read 'venerable parent.'

Page 113, note 2. With reference to this note, compare in *Vikram.*, Act 1, *Chitrālekṣhā-dvicitīyām priya-sakhīm Urvāśīm grihitvā viśākhā-sahita iva bhagavān soma upasthitaḥ sa rājaraṣiḥ.*

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita*.

Page 126, line 12 from bottom; after *Raghu-vanśa*, vi., 83, add : 'This is confirmed by *Bhaṭṭi-Kāvya*, iv., 17, where the epithet *dvirāda-ndasorūḥ* is applied to a female.

Page 179, line 18 from top, for 'Guhhyakas,' read 'Guhyakas.'

Page 223, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add : Compare *Vikram.*, Act 2, *anguli-svedena me lupyante 'kṣharāṇi.*

Page 249, transpose the lines of the metre.





## ॥ अथ अभिज्ञानप्रबुक्तलं ॥

या सृष्टिः सष्टुर् आद्या वहति विधिज्ञतं या हविर् या च होत्री

ये दे कालं विधत्तः श्रुतिविषयगुणा या स्मिता व्याप्य विश्वं ।

याम् आहुः सर्वभूतप्रकृतिरिति यथा प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपञ्चस् तनुभिर् अवतु वस् ताभिर् अष्टाभिर् ईशः ॥१॥

<sup>1</sup> '(That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offersthe oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Íśa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakṣhā tanuḥ* must be supplied. *Sṛishtir ādyā*: see Manu i., 8—10, *apa eva sasarja ādau*, '(the creator) first created the waters.' *Vidhi-hutam*, *i.e.*, *veda-vidhānena agnau kṣiptam*: Ch. *Hotri*, *i.e.*, *dīkṣita-mayī tanuḥ*: K. *yajamāna-rūpā tanuḥ*: Ch. 'the Brāhman who is qualified by initiation to offer the oblation.' *Kḍlam vidhattah* = *śamayam kurutah*: Ch., = *srijataḥ*: Ś. Hence the Sun is called *divākara*, 'maker of the day'; and the moon, *nīśākara*, 'maker of the night.' *Śruti*, etc.: the Hindūs reckon five elements, viz., water, fire, æther, earth, and air. *Æther [ākāśa]* is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Ākāśasya śabdam guṇam viduḥ*. *Vyāpya sthitā*, *i.e.*, 'keeps pervading.' Compare *vyāpya sthitam rodasi*: Vikram. *Sthā* is joined with an indecl. part. to express continuity of action. *Viśvam* = *prapañcam*: K. *Sarva-bhūta-prakṛtiḥ*: so reads Kāṭavema followed by my own MS., and supported by Manu, ix., 37, *Iyam bhūmīr bhūtānām śāśvatī yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is ŚRAGDHAṬĀ (variety of PRAKRITI), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — — | — — — — — | — — — — — ||

नान्द्यन्ते

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य ॥ आर्ये । यदि नेपथ्यवि-  
धानम् अवसितं । तर्हीतस्त्वावद् आगम्यतां ।

meval womb [*yonih* = *kāraṇam* : Kul.] of all created things' [such as trees, etc. : Kul.]. The other MSS. have *sarva-ṭya-prakṛitir*. *Prakṛitih* = *upā-  
ddāna-kāraṇam* : K. = *utpatti-sthānam* : Ch. = *nīdānam* : Ś. *Prapannah* =  
*upetaḥ* : K. The Bengālī MSS. have *prasannas*. The worshippers of Śiva,  
who were Pantheists in the sense of believing that Śiva was himself all that  
exists as well as the cause of all that is, held that there were eight different  
manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśāna,  
Paśupati, Bhīma, Ugra, Mahādeva] and that these had their types or repre-  
sentatives in the eight visible forms enumerated here. So the Vishnu-Purāṇa  
as quoted by Śāṅkara [p. 58, Wilson]—'Brahmā assigned to them their  
respective stations : water, the sun, earth, fire, air, æther, the officiating Brāh-  
man [*dikṣhito brāhmaṇah*], and the moon; these are termed their visible forms  
[*tanavah*].' In the opening of Málavik., Śiva is said to uphold the universe  
by means of these forms, *aṣṭābhir tanubhir bibhrataḥ kṛtsnam jagadapi*. See  
also Kumāra-s., iv., 76. Śāṅkara, with far-fetched subtilty, points out how  
each of these types of Śiva is intended by the poet to typify events and  
circumstances in the life of Śakuntalā. Thus, *ya śriṣṭih*, etc. is compared  
with the sentiment in verse 43; and *yo dwe*, etc., is supposed to be significant  
of her two female friends.

<sup>1</sup> The opening benediction is called Nāndī because it is supposed to rejoice  
the hearts of gods and men. *Deva-dvija-nṛpādānam āśiroḍā-padyanā nan-  
danty aśyam surā yasmāt tena nāndī prakṛitā* : Ś. The Sūtra-dhāra was the  
manager [= *sthāpaka* : Ś.] who held and regulated the thread of the drama,  
or who developed the thread of the plot. *Yena nartantya-kathā-sūtram pra-  
thamam śucyate ; nanu sūtra-pāṭhanīyā nāndī sūtradhārasya cha pāṭhavasarah  
praveśānantaram* : Ś. He is otherwise, especially when not a Brāhman, called  
the Sthāpaka, 'he who fixes or directs the action of the play,' *kāryārtha-  
sthāpandī* : Ch. *Sthāpakah sūtradhāra-saḍriṣa-guṇākārah* : Śāh.-darp., p. 137,  
l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhīmatāḥ sūtra-dhāra-samānākāra-  
tvāt* : Ś. As to *nāndyante*, see the note in page 7 of this book.

<sup>2</sup> 'Looking towards the tiring-room,' which was behind the stage, 'looking  
behind the scenes.' *Nepathyam* = *vyatiriktaṁ yacānikāntaritam cārnika-*

नटी ॥ प्रविश्य ॥ अज्ज । इअन्दि । आणवेदु अज्जो । को  
नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आजापयतु आर्यः । को

एओओ अणुचिट्ठीअदत्ति ।

नियोगो ऽनुष्ठीयतामिति ।

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठां परिषद् इयं । अद्य खलु  
कासिदासयथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्था-

*grahanadi-yogyam nata-varga-sthānam* : K. = *bhūṣaṇa-sthānam rangād va-  
hī-sthām* : Ch., Ś. In a Hindú theatre, a curtain [*apaṭi paṭa yavanikā*]  
suspended across the stage, answered all the purposes of scenes. Behind it  
there was the space or room called *nepathya*, where the decorations were kept,  
and where the actors attired themselves and remained in readiness before  
entering the stage; whither also they withdrew on leaving it. When an  
actor was to come on hurriedly, the stage-direction is *paṭākshepena* or *apaṭi-  
kshepena*, 'with a hurried toss of the curtain.' When he was to say some-  
thing whilst hidden from the audience in this space behind the curtain, the  
direction is *nepathye* '(a voice) in the postscenium.' As to *nepathya-vidhānam*  
[ = *prasaddhana-kriyā* : Ś. ], it may be translated, 'the act of decoration,'  
'making the toilet,' or perhaps, 'the arrangements of the tiring-room.'  
*Nepathye yad vidhīyate tan nepathya-vidhānam*. Kāṭavema has *naipathya*.  
*Nepathyam vidhā* = *nepathyam rach* or *nepathyam kri*: Compare Ratn., p. 2. l. 16.

<sup>1</sup> The interrogative pronoun and *itī* show that the 'directa oratio' is here  
substituted for the 'obliqua.' *Itī* may be omitted, but is generally the sign of  
the direct form. In the 'obliqua oratio,' which the Hindús more rarely use,  
the relative pronouns and particles would be used without *itī*, thus, *djñāpayatu  
yo niyogo anuśīhiyatām*.

<sup>2</sup> 'For the most part (composed of) learned [educated] men.' The audience  
consisted chiefly of good judges, *cognoscenti*. [*abhirūpa* = *vidvās*, *pāṇḍita* :  
K., Ch.] So *rāśṭram śūdra-bhūyishīham* : Manu, viii., 22.

<sup>3</sup> 'With the new drama called "Token-Śakuntalā," or "Ring-(recognised)  
Śakuntalā."' *Abhijnāna-śakuntalā* is an anomalous Tatpurusha compound  
[Lagh.-kaum., 994]; not one in which the terms are inverted, but one in  
which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second  
member.' On the authority of Chandra-śekhara, the second member to be  
supplied is *smṛitā*, 'recognized;' and *abhijnāna* is 'the token of recognition—

तत्त्वम् अस्माभिः । तत् प्रतिपाद्यम् आधीयतां यत्नः ।

नटी । सुविहिदप्यओअदाए अस्स ए किमपि परिहादस्सदि ।

नटी । सुविहितप्रयोगतथा आर्यस्स न किमपि परिहास्यते ।

सुवधारः । आर्ये । कथयामि ते भूतार्थं ।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।

बलवदपि शिक्षितानाम् आत्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी ॥ सविनयं ॥ एवं षेदं । अण्णरकरणीज्जं दाव अज्जो

नटी ॥ सविनयं ॥ एवं न्विदं । अण्णरकरणीयं तावद् आर्य

आणवेदु ।

आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhiññāna-smṛitā śakuntalā*, 'Śakuntalā recognized by the token.' So *śāka-pārthiva*, 'the king of the era,' is equivalent to *śāka-priya-pārthiva*, 'the king beloved by the era.'

<sup>1</sup> 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipātram* = *pātre pātre*: K. *Tat* = *tasmāt*: K. So *svaeshu sthāneshu avahitair bhavitavyam*: Vikram., Act 1.

<sup>2</sup> 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting;' i.e., 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of Kāṭavema, Chandra-śekhara, and Śāṅkara: the first seems preferable. So *yah prayogo bhavatiśhu nibaddhaḥ*: Vikram., Act 2. [*prayogam nibandh* = *prayogam virach*: Schol.]

<sup>3</sup> *Bhūtārtham* = *satyam*: Ś. = *satyārtham*: K., 'the real truth,' 'the true state of the case.'

<sup>4</sup> 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

Verse 2. *ĀRYA* or *GĀTHĀ*, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— — — | — — | — — || — — | — — | — — | — — | —  
— — — | — — | — — || — — | — — | — — | — — | —

सूचधारः । किम् अन्यद् अस्माः परिषदः सुतिप्रसादनतः ।

नटी । अध कदमं उण उदुं अधिकरिअ गादस्सं ।

नटी । अय कतमं पुनर् चतुम् अधिकृत्य गास्वामि ।

सूचधारः । नन्विमम् एव तावद् अचिरप्रवृत्तम् उपभोगक्षमं  
यीश्वरसमयम् अधिकृत्य गीयतां । सम्प्रति हि

सुभमसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥

नटी । तह ॥ इति गायति ॥

नटी । तथा ॥ इति गायति ॥

इसीसिचुमिआइं भमरेहिं सुउमारकेसरसिहाइं ।

ईषदीषचुमितानि भमरैः सुकुमारकेशरशिखानि ।

even who are very well instructed has no confidence in itself.' *Balavad* = *sushtu*: Ch.

<sup>1</sup> Equal to *śravanendriya-tarpanāt*: K. Some MSS. insert *sangitāt karantiyam*.

<sup>2</sup> *Lit.*, 'having placed over,' 'having made the prominent subject.' Hence, *adhiḥkritiya* = *kṛits*, 'about,' 'concerning,' 'with reference to:' Pān., iv., 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment, that has not long set in.' As to *nanu*, see Pān., viii., 1, 43.

<sup>3</sup> 'For now (are) the days, on-which-there-are-grateful-bathings-in-the-water (and) on-which-sylvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Prachhāya*, etc.; *prakṛishṭa-śhādyā yatra tat sthānam prachhāyam tasmīn sulabhā nīdrā yeshu te tathoktāḥ*: K.: see p. 36, note 2 of this book. A short vowel is the substitute for the crude of a fem. noun, when compounded with such prepositions as *pra*, *ati*, etc.; thus *pragṛiva* from *grīvā*; *atimālā* from *mālā*. See Lagh.-kaum., 1003. *Parindāma* = *virāma* = *śāyankālā*, 'the evening:' K.

<sup>4</sup> 'Loving [amorous] fair-ones make ear-rings of the Śirīsha-blossoms that-

Verse 3. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — — | — — — | — — || — — — | — — | — — — | — — — | —  
— — | — — — | — — || — — — | — — — | — — | — — — | —



तवास्मि गीतरागेण हारिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

<sup>1</sup> In the Hindú drama every piece commences with a prologue, which is preceded by the Nándi, invoking the favour of some deity. Bharata says, *Sútradháraḥ paṭhen nándim madhyamam* [prathamam: Ch.] *swaram dśritah*, 'the Sútradhára may recite the Nándi in a tone neither high nor low.' The stage-manager was generally a Bráhmaṇ, and therefore qualified to recite the Nándi in his own person. He did so, however, as a Bráhmaṇ, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándi. *Nándyante sútradháraḥ* is therefore equivalent to *nándim paṭhitvā sútradháro vadati*. So Chandra-śekhara, *Nándi, etadante sútradháro vadati, nándim paṭhitvā anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándi remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-pravéśo 'pdistah*: Ch.] If, however, the manager happened not to be a Bráhmaṇ, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándi, but in that case some Bráhmaṇ pronounced the blessing, and the Sthápaka then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pūjám vidháya ddau sútradháre vinirgate sthápakah praviśet paśchát sútradhára-guṇákṛitih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Sáh.-darp., p. 137, has the following: *Idánim pūrva-rangasya samyak-prayogdbhāvadā eka eva sútradháraḥ sarvaṁ proyojayati iti vyavaháraḥ sa sthápakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*páripáśvika*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. ŚLOKA OF ANUSHTUBH, consisting of four half-lines of eight syllables.

— — — — | — — — — || — — — — | — — — —  
— — — — | — — — — || — — — — | — — — —

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मन् ।

क्षणसारे ददश्चक्षुस्त्वयि चाधिष्ण्यकर्मके ।

मृगानुसारिणं साक्षात्पश्चामीव पिनाकिनं ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर्  
इदानीमपि

यीवाभङ्गाभिरामं मुञ्चर् अनुपतति स्रन्दने दत्तदृष्टिः

पश्चार्द्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

<sup>1</sup> 'O long-lived one!' a respectful mode of addressing kings. Chandra-  
sekharā quotes a verse of Bharata, *Vaded rājñim cha chetīm cha bhavatīti  
vidūshakah, dyuśman rathinam sūto vṛiddham tāteti chetarah.*

<sup>2</sup> 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow  
I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*,  
'having the string [*jyā*] up;' at the end of the chase the bow would be  
*sithīla-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pindkin* is Śiva,  
armed with his bow or trident called *Pindka*. [So the bow of Vishnu has a  
name *Sārnga*, and that of Arjuna, *Gāndīva*: Megh., 48, 50.] In illustration,  
*Kātavema* refers to Raghu-v., xi., 44, *Dhanuḥ, yena vṛiṣha-dvajo vānam asṛi-  
jad vidruta-kratu-mṛigānusarīnam*. Śiva, not being invited to Dakṣa's  
celebrated horse-sacrifice, was so indignant, that with his wife he suddenly  
presented himself, confounded the sacrifice, dispersed and mutilated the gods,  
and chasing Yajña, 'the lord of sacrifice,' who fled in the form of a fleet  
deer, overtook and decapitated him. The Vāyu-Purāṇa makes Śiva create  
a manifestation of himself as a monstrous being named Vīra-bhadra, who  
pursues Yajña in the form of a deer: see Vishnu-Purāṇa, p. 65.

Verse 6. ŚLOKA OF ANUŚTUBH. See Verse 5.



दर्भैर् अर्द्धावलीढैः समविष्टतमुखसंश्रिभिः कीर्षवर्त्ता

पक्षोदपसुतत्वाद् विवति वज्रतरं स्त्रोकम् चर्यां प्रयाति ॥ ७ ॥

॥ सविस्त्रयं ॥ कथम् अनुपतत एव मे प्रचक्षत्रेक्षणीयः संवृत्तोऽयं मृगः

सूतः । आयुष्मन् । उत्सातिनी भूमिरिति मया रश्मिसंयमनाद्

रथस्य मन्दीकृतो वेगः । तेन मृग एव विप्रच्छेष्टान्तरः संवृत्तः । सम्प्रति  
हि समद्वेषवर्तिनस् ते न दुरासदो भविष्यति ।

राजा । तेन हि मुख्यन्ताम् अभीशवः ।

सूतः । यद्याज्ञापयत्यायुष्मान् ॥ रथवेगं निहृष्य ॥ आयुष्मन् ।

पक्ष पक्ष ।

<sup>1</sup> 'There he is now, gracefully by the bending of his neck casting a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore (part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he goes chiefly in the air, and little on the ground.' *Pravishṭah pūrva-kāyam* is equivalent to *pravishṭa-pūrva-kāyah, lit.*, 'entering the fore part of his body,' a *Bahuvrīhi* compound analogous to *datta-driṣṭih* and *kṛna-vartmā*. In regard to the *darbha* or *kūśa* grass, see the note to verse 15.

<sup>2</sup> '[With surprise.] How now! the deer has become visible with difficulty [*lit.*, with effort] to me pursuing (him).'

<sup>3</sup> *Ukṣānti*, *lit.*, 'full of trenches, excavations, or hollows;' *i.e.*, 'hilly,' 'undulating.' The deer when running in the hollow would be visible with difficulty.

<sup>4</sup> 'Separated by a longer interval' or 'distance.'

<sup>5</sup> The expressions *nirūpya* and *nāṭayitvā*, which occur so frequently in the stage-directions, are undoubtedly synonymous. They may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindú stage were as limited as the scenery; and though seats, thrones, weapons, and cars were certainly introduced, yet much



राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरिश्च वर्तन्ते वाजिनः ।

तथा हि

यद् आद्योके सूक्ष्मं प्रजति सहसा तद् विपुलतां

यद् अर्द्धे विच्छिन्नं भवति कृतसन्धानमिव तत् ।

प्रकृत्या यद् वक्रं तदपि समरेखं नयनघोर्

न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रथजवात् ॥ ९ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chryta-karna-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nischala* be insisted on, translate—'having the ears immovably erect.'

<sup>1</sup> 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' i.e., the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harin* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harin* indicates that both *harito* and *harin* are acc. cases after *atitya*. The interpretation I have given rests on the authority of the Rîg-veda, where we find *hari* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *hari Indrasya*, *haritah ádityasya*. Hence Indra is called *hari-haya* or *hari-váhana* [Vikramorvasí, Act 3], or in the Rîg-veda, *hari-yojana*; and the Sun is called *haridáswa*. One of the names of the Sun is *saptáswa* 'having seven horses.' The Bengálí MSS. read *katham atitya harinam harayo*, etc., but the *harito harináscha* is supported by all the Devanágari MSS., and by a parallel passage in the beginning of the Vikramorvasí, *anena ratha-vegena vaimateyam api ádddayeyam*.

<sup>2</sup> 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. ŚIKHARINÍ (a variety of the ATTASHTI) containing seventeen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — — — — — ॥

सूतः । पश्येनं व्यापाद्यमानं ॥ इति वरसम्भानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ष्यावसोक्ष च ॥ आशुभन् । अस्मिन् सख्युते वाचस्पत्यवर्तिनः  
कृष्णसारस्वतान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रपृच्छन्तां वाणिजः ।

सूतः । तच्चा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मनादृतीयो वैखानसः ॥

वैखानसः ॥ हस्तम् उच्यम् ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो  
न हन्तव्यः ।

that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

<sup>1</sup> 'With himself as the third,' or 'with himself making the third,' i.e., himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pāṇḍavā mātṛi-shaṣṭāḥ*, 'the Pāṇḍavas with their mother as the sixth,' i.e., five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *śhṛḍyā-dvītyo Nalāḥ*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhīte chaturō vedān ākhyāna-panchamān*, 'he reads the four Vedas with the ākhyānas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वाक्: वशिपात्यो ऽवन् चक्षिन्

मृदुनि मृगमरीरे पुष्परागाव् दवाग्निः ।

क वत हरिश्चकानां जीवितं चातिशोभं

क च मिश्रितनिपाताः वक्ष्यन्तः शरास्ते<sup>१</sup> ॥ १० ॥

done something : thus, *πέμπτος αὐτὸς*, 'himself with four others.' [Thucydides, I. xli.] The *τρίτον ἡμιστάλαντον* 'two talents and a half,' and *ἑξέδομον ἡμιστάλαντον* 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

<sup>1</sup> 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' *i.e.*, Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kva* to express great contrast or unsuitability between two things is very remarkable. It is used by Kālidāsa again at the end of the second Act of this play, *kva vāyam*, etc.; also in the fifth verse of the Megha-dūta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' *i.e.*, Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *kva* also occurs in the second line of the Raghu-vanśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mānasa? and where art thou?' *i.e.*, What hast thou to do with the lake Mānasa? What connection

Verse 10. MĀLINĪ or MĀNINĪ (a variety of ATĪ-ŚAKKARĪ or ATĪ-ŚĀKKARĪ) containing fifteen syllables to the half-line, each half-line being alike.

~~~~~ | ~~~~~ ||

तत् वायु कृतवन्मार्गं प्रतिबन्धरं वाचकम् ।

आर्त्तवाचाय वः शङ्खं न प्रहर्तुम् चनामसि ॥ ११ ॥

राजा । एष प्रतिबन्धतः ॥ इति वचोक्तं करोति ॥

वैखानसः । शकुन्तलम् एतत् पुनर्विश्वप्रदीपस्तु भवतः ।

can there possibly be between you?—The majority of MSS. read *pushpa-rāṣau*: I cannot agree in preferring *tūla-rāṣau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

<sup>1</sup> 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandha* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharanāya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

<sup>2</sup> 'This is worthy of your honour, who art the light of the race of Puru,' i.e., an illustrious descendant of Puru. Compare in the beginning of the *Vikramorvaśī*, *sadrīṣam idam soma-vansa-sambhavaṣya*. In English we have the same idiom, 'this is just like [i.e., worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vaivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilīpa, Raghu, Aja, and Daśaratha, to his son the great Rāma-chandra, hero of the Rāmāyana. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purúravas; 4. his son, Áyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śura, Vasudeva, and his sons Balarāma and Kṛishna. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamīdha, Samvarana, Kuru, Sántanu, Bhīshma, and Kṛishnadwaipáyana or Vyása. The latter was the father of Dhṛita-

Verse 11. ŚLOKA OR ANUŠTUP. (See Verse 5.)

जस्य चक्षुः पुरोर्द्वये युक्तरूपम् ददं तव ।

पुत्रम् एवं गुणोपेतं चक्रवर्तिनम् आमुहि ॥ १२ ॥

इतरौ ॥ बाहू उद्यम्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आमुहि ।

राजा ॥ समक्षामं ॥ प्रतिगृहीतं ।

वैश्वानरः । राजन् । समिदाहंरक्षाय प्रक्षिता वधं । एव खलु  
कक्षस्य महर्षेर् उपमाशिगीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्या-  
तिपातस्य तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

rāshtra and Pāṇḍu. The quarrels of the hundred sons of Dhṛitarāshṭra with their cousins the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahābhārata, the great poem said to have been written by the father of Pāṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā, daughter of Vaivaswata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

<sup>1</sup> A *chakravartī*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Viṣṇu-Purāṇa, a *chakravartī* is one in whose hand the *chakra*, or discus of Viṣṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Duṣhyanta.

<sup>2</sup> This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Brāhman. *Brāhmaṇa-vachas* may be supplied; 'the word of a Brāhman is accepted.' See the same phrase in the Vikramorvaśī, Act 2.

<sup>3</sup> Compare Raghu-vaṇśa, xiv., 70; i. 49.

<sup>4</sup> 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

Verse 12. ŚLOKA OR ANUŠṬUP. (See Verse 5.)

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवसोकाः ।

आस्त्रसि किञ्च भुजो मे रक्षति मौर्वीकिणाङ्ग इति<sup>१</sup> ॥ १३ ॥

राजा । अपि सम्बिहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराद्य  
निवृत्त्य देवम् अस्याः प्रतिकूलं ब्रमयितुं योगंतीर्थं गतः ।

राजा । भवतु । तां द्रष्टव्यमि । सा खलु विदितभक्तिं मां मन्त्र्यैः  
करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सम्मिश्रो निष्क्रान्तः ॥

<sup>१</sup> 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in *Raghu-vansā*, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-maurvi-kiṇa-lāncchhanena*). The ancient Hindūs extracted from the leaves of the *Mūrvā* plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings [*māurvi*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

<sup>२</sup> *Soma-tīrtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanāth. It is also called *Prabhāsa*. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [*Mahābhārata*, vol. iii., p. 249; *Vishṇu Purāna*, p. 561.] A *tīrtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tri*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tīrthas*, Benares, Haridwār, etc.

Verse 13. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

— — | — — — | — — || — — — | — — | — — | — — | — —  
— — | — — — | — — || — — — | — — | — — | — — | — —



राजा । सूत । चोदयास्मान् । पुण्याग्रमदर्शनेन तावद् आत्मानं  
पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितोऽपि ज्ञायत एव  
यथायम् आभोगं तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

नीवाराः शुकगर्भकोटरमुखधृष्टाश्च तदृषाम् अधः

<sup>1</sup> The sense of *ābhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *viśāra*, 'extension,' 'breadth,' 'amplitude.' One of them [Kāṭavema] gives an additional synonym, *paripūrṇatā*, 'fulness,' 'completion,' 'satiety.' Śāṅkara, in explaining the word *parindha* in the sense of 'circumference,' gives *ābhoga* as a synonym. *Ābhoga* occurs in the Megha-dūta [verse 90] in the compound *gandābhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *gandā-sthālam*, 'the region or neighbourhood of the cheek'. In Wilson's Dictionary *stanābhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śāṅkara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *ābhoga* is 'enjoyment,' or (*adhikarane*) 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' 'circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *ābhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

<sup>2</sup> 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭāra*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Inguḍī* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

प्रशिखाः कचिद् दृष्टुदीकचमिहः सूच्यन् एवोपलाः ।  
 विशाखोपगमाद् अभिज्ञगतयः शब्दं सहजो मृगाश्च  
 तोलाधारपथाश्च वस्त्राश्चिखानिबन्धरेखाङ्किताः ॥ १४ ॥  
 अपिच । कुखाखोभिः पवनचपलैः शशिनी धीतमूखा  
 भिन्नो रागः किञ्चलसदृशाम् आव्यधूमोद्गमेन ।  
 एते चार्वाङ् उपवनभुवि स्थितदर्भाङ्कुराणां  
 नष्टाशङ्का हरिश्चिशिवो मन्दमन्दं चरन्ति ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *churna-garbhā nāḍih*, 'a tube filled with powder.' The *Ingudi*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jiva* or *jiva-putraka* [Rox.] In the *Raghu-vanśa* (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the *Amara-kosha* is *tāpasa-taru*, 'the anchorite's tree.' Śankara calls it *muni-pāddapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kāṭavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-swara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*viṭapa-vishakta-jalārdra-valkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhā* = *anchala* Schol.]

<sup>1</sup> 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. ŚĀRDŪLAVIKRĪṢṬA (variety of ATIDHṚṢṬI) containing nineteen syllables to the half-line, each half-line being alike.

———— | ———— ||

Verse 15. MANDĀKRĀNTĀ (variety of ATYASṚṢṬI) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the *Megha-dūta*.

———— | ———— ||

सूतः । सर्वम् उपपन्नं ।

राजा ॥ खोकम् अन्नरं गत्वा ॥ तपोवनवाणिनाम् उपरोधो मा भूत् । अथैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । हताः प्रयहाः । अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्थ ॥ सूत । विनीतवेषेष प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् दृष्टतां ॥ इति सूतस्त्वाभरणानि धनुस्पोषणीष अर्पयति ॥ सूत । यावद् अहम् आश्रमवाणिनः प्रत्यवेक्ष्योपावर्ते । तावद् आर्द्रपृष्ठाः क्रियन्तां वाजिनः ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arddh* = *agrata* 'in front,' 'near.' *Darbha* is another name for *kūśa* or sacrificial grass (*Poa cynosuroides*). This was the sacred plant or holy grass among the Hindūs, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Brāhmans were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various, see Manu, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and Vishṇu Purāna, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindūs; whence the expression *kūśagra-buddhi* [Raghu-vaṁśa, v., 4] 'a person whose intellects are as sharp as the point of a kūśa-leaf.' Sir W. Jones quotes a passage from the Atharva-veda, in which this grass is addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumānān-kāra*, or figure called 'Inference.'

<sup>1</sup> Compare Manu, viii., 2.

<sup>2</sup> Literally, 'let the horses be made wet-backed,' i.e., let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । आवत् प्रविशामि ॥ प्रविश्य निमित्तं सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः कुतः फलम् इहाह ।

अथवा भवितव्यानां दाराणि भवन्ति सर्वत्र ॥ १६ ॥

नेपथ्ये । इदो इदो सहीश्रो ।

नेपथ्ये । इत इतः सखी ।

राजा ॥ कर्णं दत्त्वा ॥ अथे । दक्षिणेन वृक्षवाटिकाम् आलप्य हव श्रूयते । आवद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अथे । एतास् तपस्त्रिकन्धकाः स्वप्नमाशानुरूपैः सेचनघटैर् वासपादपेभ्यः पयो दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आद्यां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

<sup>1</sup> 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

<sup>2</sup> 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See *Raghu-vansā*, xii., 90. *Bhāṭṭi*, i., 27. *Vikramorvaśī*. Act 2.

<sup>3</sup> 'To the right of the grove of trees.' *Dakṣiṇena* governs the acc. case as well as the genitive. See *Pāṇini*, ii., 3, 31; and v., 3, 35.

<sup>4</sup> 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — — | — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — | — — | —

इहानन्दुर्लभम् इदं वपुर् आश्रमवाणिनो यदि जनय ।

दूरीकृताः खलु गुह्येर् उद्यानसता वनसताभिः ॥ १७ ॥

यावद् इमां हावाम् आश्रित्य प्रतिपाद्यामि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यद्योक्त्यापारा सह सखीभ्यां शकुन्तला ॥

शकुन्तला । इदो इदो सखीभ्यो ।

शकुन्तला । इत इतः सखी ।

अनसूया । हला सउन्दले । तुवत्तोवि तादकसुवसु अस्सुम

अनसूया । हला शकुन्तले । तत्तो ऽपि तातकाक्षपल आश्रम  
रुक्मिणी पित्रदरेत्ति तक्केमि । जेण एोमालिआकुसुमपेखवावि  
हृष्टाः मिशतरा इति तर्कयामि । चेन नवमाखिआकुसुमपेखवापि  
तुम एदाणं आलवालपूरणे णित्तता ।  
तम् एतेषाम् आलवालपूरणे नियुक्ता ।

<sup>1</sup> 'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harems], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Śuddhānta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

<sup>2</sup> 'Occupied in the manner described.' An elegant Bahuvrīhi compound.

<sup>3</sup> *Mālikā* or *mallikā* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' (*Jasminum sambac*); from its delicious perfume, and abundant nectar, much frequented by bees. See *Raghu-vaṇśa*, xvi., 47.

<sup>4</sup> *Ālavāla*, 'the basin for water round the root of a tree.' [*Raghu-vaṇśa*, i., 51.] See also *Vikramorvaśī*, end of Act 2 [*taror mūlālavālam*.]

Verse 17. *Ārvā* or *Gārvā*. (See Verse 2.)

-- | ~-- | ~-- || ~-- | ~-- | ~-- | ~--  
-- | ~-- | ~-- || -- | ~-- | ~-- | ~--

ब्रह्मन्मत्ता । ह्यहा अणसूए । ए केवलं तादृशिओओ एव । अत्य  
 ब्रह्मन्मत्ता । ह्यहा अणसूवे । ए केवलं तातनिओम एव । अस्मि  
 मे सोदरसिणेहोवि एदेसु ॥ इति वृक्षमेचनं निरूपयति ॥  
 मे सोदरसिणेहोऽपि एतेषु ॥ इति वृक्षमेचनं निरूपयति ॥

राजा । कथम् इत्थं सा कल्लदुहिता । असाधुदर्शी खलु तत्रभवान्  
 काश्यपः । य इमाम् आश्रमधर्मे निवृत्ते<sup>१</sup> ।

इदं क्लिष्टाद्याश्रमनोदरं वपुस्  
 तपःकर्म साधयितुं न शक्नोति ।

ब्रुवं स भीषोत्पलपत्रधारया

ब्रमीक्षतां छेत्तुम् अशिरं व्यवर्त्तति ॥ १८ ॥

भवतु । पादपान्तरित एव विमर्शनां तावद् एनां पञ्चानि ॥ इति तथा  
 करोति ॥

<sup>१</sup> 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [i.e., imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kanwa is here called 'a descendant of Káśyapa.' As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Káśyapa, who was the son of Maríchi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Dakṣa. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

<sup>२</sup> 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamī wood with the edge of the blue lotus-leaf.' *Arydja-maṇḍharam* 'that which

Verse 18. VANSASTHAVILA (variety of JAGATI) containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

प्रकुन्तसा । सखि अणसूए । अदिपिण्डेण वक्कसेण पिअंवदाए  
 प्रकुन्तसा । सखि अणसूये । अतिपिण्डेण वक्कसेण प्रियंवदाया  
 णिअन्तिदग्धि । सिठिलेहि दाव ण ।  
 नियन्तितास्मि । त्रिषिखच तावद् एणं ।

अणसूया । तह ॥ इति त्रिषिखचति ॥

अणसूया । तया ॥ इति त्रिषिखचति ॥

प्रियंवदा ॥ सहस्रं ॥ एत्थ पओहरवित्थारइत्तअं अत्तलो जोव्वणं  
 प्रियंवदा ॥ सहस्रं ॥ अत्त पयोधरवित्थारविट्ठकं आत्तलो जीवणम्  
 उवाचह । मं किं उवाचभोषि ।

उपासभस्स । मां किम् उपासभसे ।

राजा । सम्यग् इयम् आह ।

इदम् उपहितसूक्ष्मगन्धिना स्कन्धदेशे

स्नानद्युगपरिषादाद्वादिना वक्कसेन ।

वपुर् अभिनवम् अस्याः पुष्यति स्नां न शोभां

कुसुमम् इव पिण्डं पाण्डुपत्रोदरेण ॥ १८ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śami* tree is a kind of acacia (*acacia suma*), the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śami abhyantara-līna-pāvaka*, Raghuvansa, iii., 9. See also Mann, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire, by rubbing together two branches of the *Śamī* and *Aswattha* tree. [Wilson's Hindú Theatre, p. 190.]

<sup>1</sup> 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

Verse 19. *MÁLINÍ* or *MÁNINÍ* (variety of *ATI-SÁKKARÍ*.) See Verse 10.

अथवा कामम् अन्नमुपभुञ्जन् अन्नात् मनुष्यो बलवान् । न मुनर् अन्नद्वारमिदं  
न पुञ्जति । कुतः ।

वरसिद्धम् अनुविद्धं त्रैलोक्येनापि दत्तं

मखिनम् अपि हिमांशोर् लब्धं लब्धौ तनोति ।

दधम् अधिकमनोऽन्ना बलवान्नेनापि तन्वी

किमिव हि मधुराणां मखनं नाकृतीनां ॥ २० ॥

like *bhṛi*, is 'to nourish, or be nourished.' Thence, like *bhṛi*, it passes into the sense of 'maintain,' 'support,' 'bear,' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rāmāyana, ii., 94, 10. Raghu-vaṇśa, xvi., 58. Mahābhārata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibition* may have the sense of 'maintenance' (Cf. Latin *exhibeo*). Two Bombay MSS. read *svām abhikhyām* instead of *svām na śobhām*: the meaning would then be 'maintains its own beauty' [*abhikhyā* is so used, Raghu-vaṇśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *athavā*, as the Commentators observe, *svoktam ākshipati*, he corrects his previous remark.

<sup>1</sup> 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kālidāsa of two negatives employed to strengthen an affirmative. See Megha-dūta, 106.

<sup>2</sup> 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.] *Sarasi-jam*, lit., 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphaea*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

Verse 20. MĀLINĪ or MĀNINĪ (variety of *ATI-SĀKARĪ*). See Verse 10.



शकुन्तला ॥ अयतोऽवलोक्य ॥ एषो वादेरिदपत्नवङ्गुलीहिं तुव-  
 शकुन्तला ॥ अयतोऽवलोक्य ॥ एष वातेरितपत्नवाङ्गुलीभिस्त्वर-  
 रेदि विभ्रमं केसरवृक्षो । यावत् एनं सम्भावयामि ॥ इति परिक्रामति ॥  
 यति इव मां केसरवृक्षकः । यावद् एनं सम्भावयामि ॥ इति परिक्रामति ॥  
 प्रियंवदा । हला सउन्दले । एतद् एव दाव मुञ्चन्तं चिद् ।  
 प्रियंवदा । हला शकुन्तले । अत्र एव तावन् मुञ्चते तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gît. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnâvalī, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringāra-tīlaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengālī MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanāgarī MSS., and in the commentaries of Śankara and Kāṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाक्ष्या वल्कलं कान्तरूपं

न मनसि रुचिभङ्गं स्वल्पम् अप्यादधाति ।

विकचसरसिजायाः श्लोकनिर्मुक्तकण्ठं

निजम् इव कमलिन्याः कर्कशं दृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

<sup>1</sup> 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किञ्चिन्नित्तं

शकुन्तला । किञ्चिन्नित्तं ✕

प्रियंवदा । जाव तुए उबगदाए सदासणाहो विश्व अन्नं  
प्रियंवदा । यावत् त्वया उपगतया सतासनाय इव अन्नं  
केसरदक्षिणी पडिभादि ।

केसरदक्षिणी प्रतिभाति ।

respects to it.' The Késara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purānas, and in the Ratnāvalī [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindú paradise. The tree is very ornamental in pleasure-grounds. *Sambhū* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhāvayāmo rājarāhim*, Vikramorvaśī, Act 1. And Raghuvansā, v., 2.; x., 56.

<sup>1</sup> 'Possessed of a creeper.' This use of *sa-nātha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-nāthāh* 'possessed of a guardian' in Dushyanta. A compound verb *sa-nāthīkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nātha* is simply equivalent to *sahita*, *dwitīya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptation may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśī, where the same expression is applied to an arbour (*mandapa*) which is said to be *maṇi-śīla-patta-sanātha*, 'having a slab of marble as its master,' i.e., 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat (*śīla-talam*) is said to be *vītāna-sanātham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśī, where the King is said to be *Lakṣmī-sanātha*, 'possessed of Fortune;' and the hair of Urvasī is said to be *kusuma-sanātha*, 'decked with flowers:' and once in the 5th. Act, where the youth Āyus is said to be *sanātha* with reference to *dhanur-voda*. See



शकुन्तला । तदा अन्ताणमि विस्मरिस्मं ॥ सताम् उपेत्यावलोक्त्वा  
 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ सताम् उपेत्यावलोक्त्वा  
 च ॥ हला । रमणीएकसु काले इमस्म सदापात्रवमिडणस्म वद्वचरो  
 च ॥ हला । रमणीयेसुसु काले ऽस्म सतापादपमिथुनस्म व्यतिकरः  
 संवृत्तो । एवकुसुमजोष्णा वणजोषिणी । बहुपल्लवदा ए उवभोत्र-  
 संवृत्तः । नवकुसुमयौवना वनज्योत्स्ना । बहुपल्लवतया उपभोग-  
 क्वमो सहचारो ॥ इति पश्यन्ती तिष्ठति ॥  
 चमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samdā-jāti-guṇam varam swayam vṛñita*. Schol.] She is then called *swayamvārā*. In the Mahābhārata we have a beautiful account of the *Swayamvārā* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna, p. 52); and in the Raghu-vansa, chap. vi., of the *Swayamvārā* of Indumatī, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalodaya, i., 30. Even the goddess Lakshmi is said to have exercised this privilege. See the allusion to the *Lakshmi-swayamvārā* at the beginning of the 3rd. Act of the Vikramorvaśī.

<sup>1</sup> 'At a charming season, indeed, has the union between this pair, the (Mālikā or jasmine) creeper and the (Sahakāra) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [i.e., its fresh blossoms give it all the bloom of a young bride] and the Sahakāra is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation;' hence 'union,' 'blending,' 'inter-twining,' 'intermingling.' [See Megha-dūta, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the Hitopadeśa, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayā*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tā*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce;' thus, *badhnanti phalam* [Raghu-vansa, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ सस्मितं ॥ अणसूए । जानासि किञ्चिन्मत्तं सउन्दला  
प्रियंवदा ॥ सस्मितं ॥ अणसूये । जानासि किञ्चिन्मत्तं शकुन्तला  
वणजोसिणिं अदिमेत्तं पेक्खदित्ति ।

वणजोत्तलाम् अतिमात्तं प्रेक्षत इति ।

अणसूया । एक्खु विभावेमि । कहेहि ।

अणसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूपेण पाअवेण सङ्गदा । अवि

प्रियंवदा । यथा वणजोत्तला अणुरूपेण पादपेण सङ्गता । अपि  
एवम् एवम् अहमि अत्तणो अणुरूपं वरं लहेअत्ति ।

नाम एवम् अहमपि आत्मनो ऽणुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो णूणं तुह अत्तगदो मनोरहो ॥ इति कलशम्

शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्

आवर्जयति ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णचेचसभावा स्यात् ।

[Kumāra-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvaśī* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya*, 'fit,' 'capable,' 'suitable;' so *drishti-kshama*, 'capable of being seen,' 'visible.'

<sup>1</sup> *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvaśī*, *api nāma Pururavā bhaveyam*, 'would that I were Pururavas!'

<sup>2</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sambhāvayate*. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātya* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e., a woman of the military or kingly class next below him [Mann, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvāsikta* 'head-

अथवा कृतं सन्देहेन ।

अथंशं चपपरिग्रहमा

यद् आर्यम् अस्वाम् अभिजावि मे मनः ।

यतां हि सन्देहपदेषु वस्तुषु

प्रमाणम् अतःकरत्प्रवृत्तयः ॥ २२ ॥

anointed' [Manu, x. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *mūrdhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

<sup>1</sup> 'But, have done with [away with] doubt.' *Athavā* is used to correct a previous thought [*pakṣāntare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

<sup>2</sup> 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.)' The meaning is, 'If this damsel be the daughter of a Brāhmaṇ by a Brāhmaṇī or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājārshi Viśwāmītra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Brāhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmā. They wore a girdle of *mūrvā* and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahābhārata relates that they were exterminated by Paraśu-Rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that,

Verse 22: VANSĀSTHAVILA (variety of JAGATĪ). See Verse 18.

तथापि तत्तत एवैनाम् उपलब्धे ।

शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलसेकसम्भ्रमगदो षोमालिङ्गं

शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलसेकसम्भ्रमोद्गतो नवमालिङ्गम्

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśwāmitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Brāhman. There are also other anomalies of caste to be found; for the Vishnu-Purāna makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Brāhmanas by profession, called Āngirāsas or descendants of Angiras, who were said to have sprung from Nabhāga [Vish. Pur., p. 359. Mahābh. Selections, p. 23.] Kings, however, were never chosen from the Brāhmanical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śūdras, or even to the three mixed classes [sankaras] formed by intermarriage with the others, viz., Mūrdhābhi-shiktas, Māhishyas and Karanas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śūdras, and kept the Kshatriyas in subjection [Vishnu Purāna, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Brāhmanas from desiring a rank or privileges which were inconsistent with their love of dignified repose. *Āryam* = *samaryādam*, 'correct,' 'upright' [Schol.] *Pramānam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramākarānam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Vedāḥ pramānam* 'the Vedas are an authority.' See also Hitopadeśa, lines 169, and 1465. *Pravṛtti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

<sup>1</sup> 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye* = *jndāsyē*, 'I will inform myself.' Schol.

<sup>2</sup> See note 3, page 21.

उज्ज्वल वक्षसं मे मञ्जुशरो अद्विहद ॥ इति भ्रमरबाधां नाटयति ॥  
 उज्ज्वला वदनं मे मधुकरो ऽभिवर्तते ॥ इति भ्रमरबाधां नाटयति ॥  
 रागा ॥ सख्युहं विलोच्य ॥ साधु बाधनमपि रमणीयम् अस्माः  
 यतो यतः षट्चरणो ऽभिवर्तते  
 ततश्च ततः प्रेरितलोललोलना ।  
 विवर्त्तितधूर् इयम् अथ शिचते  
 मयाद् अकामापि हि दृष्टिर्विभ्रमं ॥ २३ ॥  
 अपिच ॥ सासूयमिव ॥  
 चक्षापाङ्गां दृष्टिं स्यूग्रसि वज्रो वेपथुमतीं  
 रहस्याख्यायीव खनसि मृदु कर्णान्तिकचरः ।  
 करं व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं  
 वयं तस्मान्वेषान् मधुकर हताश्च त्वं खलु हती ॥ २४ ॥

<sup>1</sup> *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, i.e., 'a bee.'

<sup>2</sup> Literally, 'turns towards,' 'attacks,' 'assaults.'

<sup>3</sup> 'Good! even her repulse is charming.'

<sup>4</sup> 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmāt sthānāt*, 'from that place.' Śāṅkara. *Ṣaṭ-charana*, 'a six-footed insect,' 'a bee.' *Dṛishti-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛishti-vilāsa*. Śāṅkara.]

<sup>5</sup> 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

Verse 23. VANĀSTHAVILA (variety of JAGATI). See Verses 18, 22.

Verse 24. ŚIKHARINĪ (variety of ATYASHTĪ) See Verse 9.



शकुन्तला । ए एषो धिडो विरमदि । अशदो गमिस्सुं ॥ पदान्तरे  
 शकुन्तला । न एष धिडो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे  
 स्थित्वा सदृष्टिचेपं ॥ कथं इदोवि आचच्छदि । हत्ता परित्ताअध  
 स्थित्वा सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हत्ता परिचायध्वं  
 परित्ताअध मं इमिणा दुव्विणीदेण दुट्ठमज्जअरेण अहिह्मअमाणं ।  
 परिचायध्वंमाम् अनेन दुर्विनीतेन दुट्ठमधुकरेण अभिभूयमानां ।

उभे ॥ सस्मितं ॥ काओ वअं परित्तादुं । दुस्सन्दं अक्रन्द । राअ  
 उभे ॥ सस्मितं ॥ के आवां परिचातुं । दुखन्तम् अक्रन्द । राअ  
 रक्खिदाहं तपोवणाहं णाम ।  
 रक्षितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Bráhmaṇī woman or a Kshatriyā woman, thou art in the act of enjoying her charms.' *Vyādhunwatydā* genitive case of the pres. part. fem. agreeing with *asyā* understood. *Dhū* with *vi* and *ā* 'to shake about.' The 5th conjugation rejects the nasal in this participle, Pāṇini, vii., 1, 80. *Rati-sarva-svām* = *rati-nidhānam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khadga-sarva-svāh*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oṣṭhā*, 'the upper lip.' *Adharam pivasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pātum pravṛittā* [Vikramorvaśī, Act 4], and *adhara-madhu* (the nectar of the lip) *pivanti*. [Bhartrī-Hari, i., 26.] *Hata* is -here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛit* = *kṛitārtha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

<sup>1</sup> Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

<sup>2</sup> 'Who are we to rescue you?' i.e., Who are we that we should be able to rescue you? What power have we to rescue you? [*dvayoh ko 'dhikdra*, Śāṅkara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*kā tvam visraṣṭavyasya*, etc.) it is explained by Kāṭavema to mean *na prabhu*, *avāśa*, 'not having the power.' All the Devanāgarī MSS. read *parittādum* [Sans. *paritrātum*], but the Bengālī read *parittāno* [Sans.

राजा । अवसरो ऽयम् आत्मानं प्रकाशयितुं । न भेतव्यं ॥ इत्यङ्गीते  
 खगतं ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद् अभिधास्ये ।  
 शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथं इदोवि मं अनुसरदि ।  
 शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथम् इतोऽपि माम् अनुसरति ।  
 राजा ॥ सत्वरम् उपसृत्य ॥

कः पौरवे वसुमतीं श्रायति श्रायितरि दुर्विनीतानां ।

अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २५ ॥

॥ सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ॥

अनसूया । अज्ज । एक्कु किम्पि अच्चाहिदं । इअं एो पिअसही

अनसूया । आर्य । न खलु किमपि अत्थाहितं । इयं नो प्रियवसी

मङ्गलरेण अहिहअमाणा कादरीभृदा ॥ इति शकुन्तलां दर्शयति ॥

मधुकरेण अभिभूयमाना कातरीभृता ॥ इति शकुन्तलां दर्शयति ॥

*paritrāno*], and the Calcutta *kā satti amhe paritrāno*. There is no difficulty in admitting the infinitive, which may well stand for the dative *paritrānyas* [see page 14, note 1], especially in Prākṛit, which possesses no dative. A precisely similar construction occurs in the *Mālavikāgni-mitra*, p. 55, l. 13, *kā vāyam jetum*; and again, p. 40, l. 16, *ke dvām parigrahāya* [Prākṛit *parigrahassa*, the genitive being put for the Sanskrit dative.]

<sup>1</sup> 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Sāsati*, loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhāsu* = *apraudāsu*, *apragalbhasu*, 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

<sup>2</sup> *Atyādhitam* = *mahābhīti*, 'great cause of fear:' Amara-kosha. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Boehtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verse 25. *Āryā or Gārhā*. (See Verse 2.)

— — | — — — | — — — || — — — | — — — | — — — | — — — |  
 — — — | — — — | — — — || — — — | — — — | — — — | — — — |

राजा ॥ ब्रह्मन्मन्त्राभिमुखो भूत्वा ॥ अपि तपो वर्धते ।

॥ ब्रह्मन्मन्त्रा साध्वसाद् अवचना तिष्ठति ॥

अनसूया । हापि अतिधिविसेसलाहेण । हला सउन्दले ।

अनसूया । इदानीम् अतिधिविसेसलाभेन । हला ब्रह्मन्मन्त्रे ।

गच्छ उडञ्च । फलमिच्छं अगच्छ उडहर । इदं पादोदकं भविष्यति ।

गच्छ उडञ्च । फलमिच्छं अगच्छ उडहर । इदं पादोदकं भविष्यति ।

occurs in the beginning of the 4th. and 5th. Acts of the *Vikramorvaśī*.  
Cf. also *Mālavik.*, 55, 19; 56, 4.

<sup>1</sup> 'I trust your devotion prospers,' 'does your devotion prosper?' 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Brāhmaṇ. According to Manu, the word *kūśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also *Rāmāyana*, I., lii., 4.

<sup>2</sup> 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindūs by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahā-yajñah*), under the title of *nri-yajna* or *manushya-yajna* 'the man-sacrament.' Brahmā, Prajāpati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [*Vishṇu Purāna*, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [*Vishṇu Purāna*, p. 305. *Hitopadeśa*, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. *Vishṇu Purāna*, 308.]

<sup>3</sup> The *argha* or *arghya* was a respectful offering to Brāhmaṇs of rice, *Dūrbā*-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. Cf. *Rāmāyana*, I. xx., 9, 10. See also Wilson's note to *Megha-dūta*, verse 4. *Upahara* = *āntya prayachchha*, 'having fetched, present.'

<sup>4</sup> 'This (which we have brought with us for watering our plants) will

राजा । भवतीनां सुनृतयेव गिरा कृतम् आतिथ्यं ।

प्रियंवदा । तेन हि इमस्मिं पञ्चाशसीशलाए सत्तषणवेदिआए  
त्रिधंवदा । तेन हि अस्मां प्रञ्चाशशीतलायां सप्तपण्वेदिकायां

मुञ्जत्तञ्चं उवविस्सिअ परिस्समविणोदं करेवु अस्सो ।

मुञ्जर्तम् उवविस्स परिस्समविणोदं करोतु आर्यः ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishnu Purāna, page 305. Compare also Luke vii., 44.] *Idam* i.e., *vrikshārtham ānitam udakam*. Schol.

<sup>1</sup> *Sūnṛitā gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyam satyan-cha cāchanam*). This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnṛitā*) are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

<sup>2</sup> 'On the raised-seat under the Saptaparna-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śāṅkara, *prachhāya* = *prakṛiṣṭā yā chhāyā*, 'excessive shade.' The other Commentators explain it by *prakṛiṣṭā chhāyā yatra deśah*, 'a place where there is excessive shade,' and by *prakṛiṣṭā chhāyā yasyāḥ*, 'having excessive shade.' A parallel passage occurs in the *Mālavikāgnimitra*, page 3, line 20, '*prachchhāya-śītale śilāpattake nisannā*,' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that *chhāyā* becomes *chhāya*. [See page 5, note 1, and Raghu-vaṇśa, iv., 20; xii., 50. Meghadūta, verse 103. Pāṇini, ii., 4, 22, 25.] *Sapta-parṇa*, 'a tree having seven leaves on a stalk' (*Echites scholaris*), called also *viśhama-chhāda*, 'having an odd number of leaves,' and *viśhāla-twach*, 'having a broad bark' [Raghu-vaṇśa, iv., 23.] *Vedikā* = *viśrāma-sthānam*, 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Saptaparna-tree. *Sapta-parṇa*-

राजा । नूनं यूयम् अथनेन कर्मणा परिभ्रान्ताः ।

अनसूया । हला सउन्दत्तं । उद्दं एणो पक्कुवासणं अदिधीणं ।

अनसूया । हला शकुन्तले । उचितं नः धर्युपासनम् अतिधीनां ।

एत्थ उवविमम्ह ॥ इति सर्वं उपविशन्ति ॥

अथ उपविशामः ॥ इति सर्वं उवविशन्ति ॥

शकुन्तला ॥ आत्मगतं ॥ किं एक्कु इमं जणं पेक्खिअ तबोवणवि-

शकुन्तला ॥ आत्मगतं ॥ किं नुखलु इमं जणं मेच्छ तबोवणवि-

रोधिणो विचारस्स समणीअद्धि संवृत्ता ।

रोधिणो विकारस्स गमणीयास्सि संवृत्ता ।

राजा ॥ सर्वा विस्मोक्ष ॥ अहो समवयोरूपरमणीयं भवतीनां सौन्दर्यं ।

प्रियवदा ॥ जनान्तिकं ॥ अणमग । जे कक्कु एसो । सउरगम्भी-

प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । को नु खलु एव । चतुरगम्भी-

*nāmmo vrikshaasya tale nirmita yā vedikā.* Śāṅkara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

<sup>1</sup> *Ātma-gatam* and *eva-gatam* (lit., 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakāśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

<sup>2</sup> 'How now! can it really be that, having looked upon this man, I am become susceptible of [lit., accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikāra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsadyam*, 'disdainfully,' and is equivalent to *katham eva jātam*, 'How can it have happened;' Schol.

<sup>3</sup> *Janāntikam*, 'aside to a person standing near.' This is a theatrical

राकिदी मञ्जरं आलवन्तो पद्मावन्दो विश्व लक्ष्मीभदि ।

राक्षतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्मते ।

अनसूया । सहि । ममवि अत्यि कोदूहलं । पुच्छिस्तं दाव ए

अनसूया । बलि । ममापि अस्ति कोदूहलं । प्रक्षामि तावद् एनं

॥ प्रकाशं ॥ अज्जस्स मञ्जुरालावजणिदो विस्सामो मं मन्तावेदि ।

॥ प्रकाशं ॥ आर्येण मधुरालापजनितो विशासो मां मन्तयति ।

कदमो अज्जेण राणमिवसो अलङ्करीभदि । कदमो वा विरहपञ्चु-

कतम आर्येण राजर्षिवंशो ऽलङ्कियंते । कतमो वा विरहपञ्चु-

direction something similar to *ātma-gātam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatīka*), being a mutual speech (between two), is called *jandantikam*.' Śāṅkara and Śāhit.-Darp., 177.

<sup>1</sup> 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively,' 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuraṃ ālapan*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram pīam*; but *pīam* belongs properly to the margin.

<sup>2</sup> *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

<sup>3</sup> 'What race of royal-sages is adorned by your honour?' A *Rājarshi* is a king or man of the Kshatriya and military class who has attained to the rank of a Rishi or saint by the practise of religious austerities. Such were *Ikahwāku*, *Purūravas*, *Dushyanta*, etc. There are six other classes of Rishis. [See the word 'Saint' in the English and Sanskrit Dictionary.] The *Rājarshi* is inferior to the *Brahmarshi* or 'Brāhmaṇ-saint,' but it was possible for a *Rājarshi* to raise himself to the rank of the latter, and therefore to the state of a *Brāhmaṇ*, by very severe penance, as exemplified in the story of the celebrated *Viśvāmitra*, son of *Gādhi*, and father of *Śakuntalā*. [See *Rāmāyana*, I., xx., 20; lxv., 18. *Astra-śikshā*, 118.]

स्सुअजणो किदो देसो । किस्सिमित्तं वा सुउमारदरोवि तवोवण-  
त्सुकवेणः छतो देसः । किस्सिमित्तं वा सुकुमारतरो ऽपि तपोवन-  
गमणपरिस्समस्स अत्ता पदं उवणीदो ।

ममनपरिअमस्स आत्मा पदम् उपनीतः ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । मा उत्तम । एवा तुए

बहुमला ॥ आत्मगतं ॥ इदम् । मा उत्ताम्य । एवा तथा

चिन्दिदं अणसूआ मन्नेदि ।

चिन्तितम् अणसूया मन्मथते ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेद्यामि । कथं  
वात्मापहारं करोमि । भवतु । एवं तावद् एनां वज्जे ॥ प्रकाशं ॥ भवति ।  
यः पौरुषेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविभ्रक्रियोपल-  
भाय धर्मारम्भम् इदम् आयातः ।

<sup>1</sup> 'With its people regretful by separation' i.e., by your absence.

<sup>2</sup> 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?'

<sup>3</sup> 'O my heart! be not uneasy, this Anasúyá is giving utterance to all thy thoughts,' i.e., is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

<sup>4</sup> 'Or how shall I make concealment of myself?' i.e., How shall I hide my real character? how shall I dissemble? *Apahāra* is equivalent to *vañchanam*, 'deception,' [Kāṭav.] or rather to *nihnava* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanāgarī MSS. agree in reading *apahāra*. The Bengālī have *parihāra*, which is also explained by *sangopanam*. The oldest Bengālī MS. [1060, E. I. House] omits the words from *katham vā* to *karomi*.

<sup>5</sup> 'O lady!' voc. case of *bhavati*. According to Mann, a Brāhman is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

<sup>6</sup> 'I, that very person who was appointed by his majesty, the descendant

अनसूया । यथाज्ञा दाणिं धम्मचारिणो ।

अनसूया । सनाथा इदानीं धर्म्मचारिणः ।

॥ शकुन्तला शृङ्गारसज्जां निरूपयति ॥

सख्यो ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ इत्था सउन्दसे ।

सख्यो ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ इत्था शकुन्तसे ।

अथ एतथ अज्ज तादो सखिच्चिदो भवे ।

यदि अथ अथ तातः सखिचितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ तदो किं भवे ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत् ।

सख्यो । इमं जीविदसव्वस्योणसि अट्ठिधिविसेमं किदत्थं करिस्सदि ।

सख्यो । इमं जीवितसर्वस्वेनापि अतिधिविशेषं कृतार्थं करिस्सति ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rákshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rámáyana, I. xx., xxi., xxxii., and the end of Act 3. of this play].

<sup>1</sup> See page 26. note 1.

<sup>2</sup> 'Understanding the gestures of both,' i.e., of Śakuntalá and Dushyanta. *Ákára* = *cheshtá* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

<sup>3</sup> 'What if he were (near at hand)?' i.e., If he were near at hand, what would he do? Schol.

<sup>4</sup> 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e., He would do worldly



ब्रह्मन्तला । तुन्हे अबेध । किमपि हिम्रए करिअ मन्नेध । ए वो  
ब्रह्मन्तला । युवाम् अपेतं । किमपि इदये कृत्वा मन्नेधं । न वां  
वचणं सुणिस्सं ।

वचनं ओखामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं किमपि पृच्छामः ।

सखी । अज्ज । अणुम्महो विअ इअं अकथयणा ।

सखी । आर्य । अनुयह इव इयम् अभ्यर्चना ।

राजा । भगवान् काश्चपः ग्रास्यते ब्रह्मणि वर्तते । इयं च वः सखी  
तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śāṅkara explains *sarva-swam* by *phala-mūlādīkam*, 'fruits, roots, and other necessities of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rāmāyana, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession and treasure.

<sup>1</sup> 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hṛidaye* or *manasi kri* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rāmāyana, II., 64, 8.] *Apotam* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

<sup>2</sup> *Sakhī-gatam*, 'relating to your friend.' [Śakuntalā-vishayakam : Schol.] This use of *gata* is noticeable, see the note to *ātma-gata*, p. 37, note 1. Only one Devanāgarī MS. reads *bhavatyau*; but this is supported by the oldest Bengālī, which also adds *kimapi*.

<sup>3</sup> 'His reverence Kāśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śāṅkara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kātavema by *brahmacharyam*, 'the practice of continence.'

अनसूया । सुणद् अज्जो । अत्थि कोवि कोविओत्ति मोत्तणा-  
 अनसूया । इत्थोत्त आर्यः । अस्ति कोऽपि कौशिक इति गोचना-  
 मधेओ महप्पहावो राएसी ।  
 मधेयो महाप्रभावो राजर्षिः ।  
 राजा । अस्ति । श्रूयते ।

<sup>1</sup> 'There is a certain Bājarshi [or royal-sage, i.e., both king and saint] of great majesty, whose family name [patronymic] is Kausika.' This was the great Viśwāmitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Rāma-chandra—is told in the Rāmāyaṇa, I., li, lxx., and xxxv. He is there said to be the son of Gādhi (a prince of the Lunar dynasty, king of Gādhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nātha, who is the son of Kuśa or Kuśika. According to the Vishnu Purāṇa the following is the pedigree of Viśwāmitra. One of the sons of Purūravas, a prince of the Lunar dynasty [see Vikramorvaśī] was Amāvasu. Thence in direct succession came Bhīma, Kāñchana, Jahnu, Sumantu, Ajaka, Valākaśwa and Kuśa. The latter had two sons, Kuśāmba and Kuśa-nātha, but Gādhi was the son of Kuśāmba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśāmba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśāmba's son. Gādhi had a daughter, Satyavatī, who married a Brāhman named Richka, son of Bhrigu. This Richka—with the view of securing to himself a son who should be an illustrious Brāhman, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gādhi; infusing into one the qualities suited to a Brāhman, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gādhi had a son, Viśwāmitra, who, though a Kshatriya, was born with the inclinations of a Brāhman; and the wife of Richka had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-rāma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwāmitra. Satyavatī, his sister, was the grandmother of Paraśu-rāma, and it was not till the close of the latter's career that Rāma-

अनसूया । तं णो पिचसखीए पद्वं अवगच्छ । उज्झिआए  
अनसूया । तं नो प्रियसख्याः प्रभवम् अवगच्छ । उज्झितायाः  
शरीरसंववृणादीहिं तादकस्सुषो से पिदा ।

शरीरसंववर्धनादिभिस् तातकास्सुषो ऽस्थाः पिता ।

राजा । उज्झितशब्देन अनितं मे कौतूहलं । आमूलाच् श्रोतुम्  
इच्छामि ।

अनसूया । सुणादु अज्जो । गोदमीतीरे पुरा किल तस्स राए-  
अनसूया । शृणोतु आर्यः । गौतमीतीरे पुरा किल तस्स राज-  
सिणो उग्गै तवसि वट्ठमाणस्स किम्पि जादसक्केहिं देवेहिं मेणआ णाम  
वेर् उघे तपसि वर्तमानस्स किमपि जातशक्केर् देवेर् मेनका नाम  
अच्छरा पेसिदा णिअमविग्वकारिणी ।

असुराः प्रेषिता नियमविग्नकारिणी ।

chandra appeared on the field and became the pupil of Viśwāmītra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyana he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menakā, which led to the birth of Śakuntalā; and for many thousand years more before he became a Brāhmaṇ. It was not till after this period that he became the preceptor of Rāma-chandra, but no chronological inconsistency is too great for Hindú mythology.

<sup>1</sup> 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' i.e., a father. Schol.

<sup>2</sup> 'The story of Viśwāmītra, as told in the Rāmāyana, is briefly this. On his accession to the throne in the room of his father Gādhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vasiṣṭha one of the ten Brahmādikas or Prajāpatīs, sons of Brahmā. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Brāhmaṇical classes) which ended

राजा । अखेतद् अन्वसमाधिभीक्ष्णं देवानां ।

अनसूया । तदो वसन्तोदारसमये ऽस्मादइत्तच्छं रूपं पेक्षिष्य ।

अनसूया । ततो वसन्तावतारसमये ऽस्मादधिष्ठकं रूपं मेक्ष्य<sup>१</sup> ।

in the defeat of Viśwāmītra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Brāhman. The Rāmāyana goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rājārshi [I., lvii., 5], Rishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vāsiṣṭha consented to acknowledge his equality with himself, and ratify his admission into the Brāhmanical state. It was at the time of Viśwāmītra's advancement to the rank of a Rishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Trisanku to the region of the stars, and in saving Śunahśepas, the son of his own brother-in-law Rīchika, out of the hands of Indra, to whom he had been promised by King Ambarisha as a victim in a sacrifice—sent the nymph Menakā, to seduce him from his life of mortification and continence. The Rāmāyana records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalā, during that period. It only informs us that at the end of ten years the Rishi having come to himself, extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region.

<sup>1</sup> 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [*Apsaras*], such as Menakā, Rambhā, and Urvaśī, who were called his 'weapons' [*Indrasya praharaṇāni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

<sup>2</sup> 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यङ्गुलिं लब्धया विरमति ॥

राजा । परस्माद् अवगम्यत एव । सर्वथाप्सरःसम्भवेण ।

अनसूया । अहं ।

अनसूया । अथ किं ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।

न प्रभातरखं ज्योतिर् उदेति वसुधातलात् ॥ २६ ॥

intoxicating beauty [form] of that (nymph).’ The commentators consider *vasantoddra* to be a compound of *vasanta* and *uddra*; but *oddra* is a legitimate Prākṛit contraction for *avatāra*, although *avaddra* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhavati*, *jodi* for *jayadi* or *jayati*, etc. Lassen’s Instit. Prāk., p. 176. *Avatāra* is derived from *avatri*, ‘to descend,’ and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, ‘the Spring,’ often personified as a deity. See a passage in the 2nd. Act of the *Vikramorvaśī*, *Pekkhadu bhavam vasantā-vaddarasūdam aśa ahirāmatṭaṇaṃ pamādanassa*, ‘let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.’ *Unmādayitṛikam* [Kāṭavema] is for *unmādayitṛi*, the neuter of the causal noun of agency, ‘that which causes to go mad or be intoxicated’ [*adhairya-janakam*, ‘causing unsteadiness,’ Schol.]

<sup>1</sup> ‘What (happened) afterwards is quite understood’ [or guessed by me.] According to Pāṇini (v. 3. 27) the affix *tāt*, in words like *parastāt*, *adhastāt*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastāt* is equivalent to *para-vṛttāntah*, ‘the rest of the story,’ ‘the subsequent particulars.’

<sup>2</sup> ‘Exactly so,’ ‘how can it be otherwise?’ *Athakim* is a particle of assent.

<sup>3</sup> ‘It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsarah-sambhavitvam* is the nominative case to *upapadyate*, Schol. According to Kāṭavema, *prabhā-taralam*

Verse 26. ŚLOKA or ANUŠṬUBH. See Verses 5, 6, 11.

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ सञ्भावकाशो मे मनोरंघः । किन्तु सञ्ज्ञाः  
परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मंगः ।

प्रियंवदा ॥ सञ्ज्ञितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

प्रियंवदा ॥ सञ्ज्ञितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

पुणोषि वत्तुकामो विष्णुश्च ज्ञो ।

पुनरपि वत्तुकाम इव आर्यः ।

[*prabhayā chanchalam*] *jyotis*, is a periphrasis for *vidyut*, 'lightning;' but Śāṅkara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See *Megha-dūta*, verse 40.

<sup>1</sup> 'My desire has found (free) scope,' i.e., 'Since it is certain that she is not a Brāhmanī woman, [*asavarnatva-niścayāt*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakāśa* means 'free course,' 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhī-vakāśa me prārthanā*. Kāṭavema there explains it by *labdhīśrayaḥ* or *sārtho me manorathah*.

<sup>2</sup> 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [see page 29, line 10], my heart is held in suspense and anxious,' i.e., anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇito na vā*. Kāṭav.). Śāṅkara interprets *vara-prārthanā* by *svadmyabhilāsha*, 'wish for a husband.' *Dhṛita-dvaidhī-bhāva-kāṭaram* is a complex Dvandva compound. *Dvaidhī-bhāva*, 'a state of difference, distraction, doubt.'

<sup>3</sup> 'Looking with a smile at Śakuntalā, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.] All the Devanāgarī MSS. have this latter clause. *Nāyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *nāyikā*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakespeare, would be the *nāyaka*, and Juliet the *nāyikā*. According to Śāṅkara and Kāṭavema, in every Hindū play there is also a *prati-nāyaka*, or 'antagonist of the hero,' and an *upa-nāyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सञ्चरितश्रवणलो-  
भाद् अन्यदपि प्रष्टव्यं ।

प्रियंवदा । अलं विचारिअ । अणिअन्तणाणुओओ तवस्सिअणो णाम  
प्रियंवदा । अलं विचार्य । अनियन्तणानुयोगस् तपस्सिज्जो नामं  
राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् आप्रदानाद्

व्यापाररोधि मदनस्य निषेवितव्यं ।

अत्यन्तम् आत्मसदृशेष्ववस्यमाभिर्

आहो निवस्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

<sup>1</sup> 'Śakuntalā threatens [reproves] her friend with her finger,' i.e., makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Ātmano vṛidd-janaka-sva-vṛittāntodghātanam*. Kāṭavema.) According to Śāṅkara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajāna-kathā-sūśrūṣur api vahiḥ tad-anyathā*. Śāṅkara.

<sup>2</sup> 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

<sup>3</sup> 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantranānuyoga* is equivalent to *anīyama-prāśna*, 'one to whom a question may be put without any restraint or ceremony.' Kāṭavema. *Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *tvā* and *ya*, thus *alam dattvā*, 'enough of giving,' or 'having given, it is enough;' so *khalu pitvā*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengālī MSS. read '*alam vichāritena*.'

<sup>4</sup> 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

प्रियंवदा । अज्ज । धम्मचरणेषि परवसो अञ्चं जणो । गुरुणो उण  
 प्रियंवदा । आर्य । धर्म्मचरणेऽपि परवसो ऽयं जनः । गुरोः पुनर्  
 से अणुरुध्वरप्पदाणे सङ्कप्पो ।

अथा अनु रूपवरप्रदाने सङ्कल्पः<sup>१</sup> ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary (*dho*), will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own.' Dr. Boehtlingk remarks that *sakhtim te jñātum ichchhāmi kim anayā*, etc., is equivalent to *jñātum ichchhāmi kim sakhyā te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahābh., iii., 269. *Vaikhānasa*, anything relating to a *vaikhānasa* or hermit, *tena kṛitam proktam vā vratam vaikhānasam, tattū niyatāranya-vāsa-rūpam*, 'the vow which is performed or enjoined by him is called *vaikhānasa*, and that consists in always living in the woods.' Śāṅkara. *Apradāntī = pradāna-paryantam*, or *dividhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*ritoh prāk praddnakālā*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyāpāra-rodhi madanasya = kāma-kriyā-nivādrakam*, 'hindering amatory actions.' According to Kāṭavema *ātma-saḍṛīṣekṣhāna-vallabhādbhir* may be optionally resolved into *ātma-saḍṛīṣekṣhāna-vallabhā dbhir*. *Aho*, a particle of doubt or asking, is said by the commentators to be used *pakṣhāntare* or *vikalpe*, i.e., antithetically, or, in stating an opposite alternative.

<sup>१</sup> 'Even in the practice of religious duties this person [Śakuntalā] is dependant on (the will of) another [*viz.*, Kanwa]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdēna dharmā-*



राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना ।

भव हृदय साभिलाषं सत्यति सन्देहनिर्णयो जातः ।

आशङ्कसे यद् अग्निं तद् इदं स्पर्शचमं रत्नं ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अणसूए अहं गमिस्मि ।

शकुन्तला ॥ सरोषमिव ॥ अणसूये अहं गमिष्यामि ।

अणसूया । किलिमित्तं ।

अणसूया । किजिमित्तं ।

*oharanasya swa-chhanda-karanīyatvam śūchitam*, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Kātavema. Amara-Sinha explains *sankalpa* by *mānasam karma*, 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit, only applies to the adjective.

<sup>1</sup> 'This prayer is not difficult of realization,' i.e., A suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanāśabdēna tad-vishayo varo lakshyate*: Kātavema. According to this, it would appear that the word *prārthanā* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

<sup>2</sup> 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirṇaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karana* [line 5], is there used for *hridaya*. *Yad [Śakuntalā-rūpam vastu] agnim tarkayasi*, 'The thing, [viz., Śakuntalā] which thou imaginedst fire:' Śankara. The power of a Brāhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhatti, i., 23. Mahābh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalā to have been a Brāhmanī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparsa-khamam = samparka-yogyam* [see page 28, note 1, at end].

Verse 28. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

— — — — | — — — — | — — || — — — — | — — | — — — — | — — | — —  
— — | — — — — | — — || — — — — | — — | — — | — — | — —

H

शकुन्तला । दमं असम्बद्धप्यनाविणिं विश्वदं अज्जाए गोद-  
शकुन्तला । इमाम् असम्बद्धप्रसापिणीं प्रियंवदाम् आर्याये गौत-  
मीए णिवेदइस्स ।

ये निवेदयिस्वामि ।

अनसूया । सहि । ए जुत्तं ते अकिदमक्कारं अदिहिविसेमं विसज्जिअ  
अनसूया । सखि । न युत्तं ते ऽस्तसत्कारम् अतिथिविशेषं विसृज्य  
सच्छन्दो गमणं ॥ शकुन्तला न किञ्चिद् उक्ता प्रस्थितैव ॥

सच्छन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्ता प्रस्थितैव ॥

राजा ॥ ग्रहीतुम् इच्छन् निश्चिन्तात्मानम् आत्मगतं ॥ अहो चेष्टा-  
प्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।

स्थानाद् अनुचलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २६ ॥

<sup>1</sup> *Asambaddha*, properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

<sup>2</sup> Compare note 2, page 35. Śāṅkara quotes an aphorism of Bṛigu, 'Who-soever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brāhman.'

<sup>3</sup> 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanāgarī MSS. The Bengālī have, *Uttidya jighṛikṣur iva icchhām nigrihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Duṣhyanta did not advance towards Śakuntalā, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengālī reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

<sup>4</sup> 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

— — | — — | — — || — — | — — | — — | — — | —  
— — | — — | — — || — — | — — | — — | — — | —

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हला ए दे जुत्तं गन्तु ।

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हला न ते युक्तं गन्तु ।

शकुन्तला ॥ सधूमं ॥ किष्किमित्तं ।

शकुन्तला ॥ सधूमं ॥ किष्किमित्तं ।

प्रियंवदा । रुक्मसेअणादं दुवे धारेसि मे । एहि दाव । अत्ताणं

प्रियंवदा । रुक्मसेअणे दे धारयसि मे । एहि तावत् । आत्मानं

मोचिअ तदो गमिस्ससि ॥ इति वलाद् एनां निवर्तयति ॥

मोचयित्वा ततो गमिष्यसि ॥ इति वलाद् एनां निवर्तयति ॥

राजा । भद्रे । रुक्मसेअनादेव परिआन्ताम् अचभवतीं लब्धये ।

तथा ह्यस्याः

सखांशव् अतिमाचखोहिततलो बाह्व चटोत्पेषणाद्

अद्यापि स्नानवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बह्वं कर्णश्रिरीषरोधि वदने घर्माभ्यां जालकं

बन्धे खंसिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e., 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayana* = *kula-maryādayā*: [Śāṅkara] and *saustil-yana*: [Kāṭav.], 'by family honour,' 'by honourable, gentlemanly feeling.' *Vārīta-prasara* = *niruddha-gamana*.

<sup>1</sup> 'With a frown.' The *bhrū-bhāṅga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumāra*, 'very delicate.' Under this head are included all coquettish glances of the eye: Śāṅkara. See page 32, note 4, and Megha-dūta, verse 73.

<sup>2</sup> 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *māhyam* for *me*. *Dhṛi* in the causal, in the sense of 'to owe,' requires a dative of the person.

<sup>3</sup> 'For her arms have the shoulders drooping, and the lower part [fore-

Verse 30. ŚĀNDŪLAVIKRĪṢṬA (variety of ATIDHṚITI). See Verse 14.

तद् अहम् एनाम् अनुणां करोमि ॥ इत्यङ्गुलीयं दातुम् दृच्छति ॥

॥ उभे नाममुद्राचराण्यनुवाच परस्परम् अवलोकयतः ॥

राजा । अलम् अस्मान् अन्यथा खम्भाय राज्ञः प्रतिपद्यो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirīsha in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Bāhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabhā*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *pragandā*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshtīhā*, commonly called the fore-arm, extending from the elbow to the wrist [see *Amara-kosha*, pp. 149, 150]. *Atilohita-talan* is a Bahuvrhi compound, in agreement with *bāhū*; *talan* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śankara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramāṇyādhika* = *svadbhavika-mānād adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [see page 28, note 1]. *Jālakam*, properly a 'net-work'—hence, 'a collection' [*samūha*, Schol.] or assemblage of anything.' Śankara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *svedam ānana-vilagna-jālakam*: *Raghu-vaṇśa* ix. 68. *Karṇa-śirīsha-rodhī* [see page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Stihīri-karandī*: Śankara. *Sanāleśha-kāritvāt*: Katav.] A similar idea occurs in the *Megha-dūta*, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śirīsha*: [*Megha-dūta*, verses 69, 46.] *Paryākulāh* = *vikīrṇāh*, 'scattered.'

<sup>1</sup> This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijñāna* or token of recognition.

<sup>2</sup> 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rājā itī kṛtvā*, 'Thinking to them-

राजपुरुषं माम् अवगच्छय ।

प्रियंवदा । तेण हि णारिहदि एदं अङ्गुलीअञ्चं अङ्गुलीविओञ्चं ।

प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीविओगं ।

अञ्जस्स वअणेण अणिरिणा दाणिं एसा ॥ किञ्चिदिहस्स ॥ हला सउन्दले  
आर्यस्स वचनेन अनणा इदानीम् एसा ॥ किञ्चिदिहस्स ॥ हला शकुन्तले  
मोददामि अणुअग्निणा अज्जेण अहवा महाराएण । गच्छ दाणिं ।

मोचितामि अनुकम्पिणा आर्येण अथवा महाराजेन । गच्छ इदानीं ।

शकुन्तला ॥ आत्मगतं ॥ जइ अत्तणो पहविस्सं ॥ प्रकाशं ॥ का

शकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविव्यामि ॥ प्रकाशं ॥ का

तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा ।

तं विच्छेदयस्स रोद्धयस्स वा ।

selves,' 'This is the king.' Kātavema]. All the Devanāgarī MSS. read *nāma-mudrākāhardāni*. *Mudrā* is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' *nāma-mudrā*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the *Mālavikāgnimitra*, [p. 5, l. 9, and 48, 4.] *ṇāga-mudrā-sandātham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' *Anuwaḍhya* = *patitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

<sup>1</sup> 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathā sambhāvya* = *alam anyathā sambhāvanayd*, [see page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam angurtyakam mayi dattam*: Śāṅkara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rājnah* [or *nripasya*] *na pratigrhīṣyati*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigrhīyate*]; hence, any gift.

<sup>2</sup> All the MSS. have either *nāruḥadi* or *nāluḥadi* for the Sanskrit *nārhati*, but the above is correct according to Lassen's *Instit.*, Prāk., p. 193, 10.

<sup>3</sup> 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वचम्  
अस्वाम् एवम् इयमप्यस्मान् प्रति स्यात् । अथवा सन्धावकाशा मे  
प्रार्थना । कुतः ।

वाचं न मिश्रयति यद्यपि मे वचोभिः

कर्षेद्दात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः ॥ ३१ ॥

नेपथ्ये । भो भोस्तपस्विनः । वसिहितास्तपोवनसत्त्वरक्षायै भवत ।  
प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःखन्तः ।

to be held back?' i.e., 'What power have you to send me away or keep me back?' *Kā* = *na prabhuh, avāśa*: [*Kātav.*] i.e., 'You have no right or power.' [see page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prākṛit. The idiom of Sanskrit would require, *visarjandya rodhandya vā*, 'for loosing or binding.'

<sup>1</sup> 'My wish has found (free) scope,' i.e., I am at liberty to indulge it. *Prārthanā* = *manoratha*: *Kātav.* [See p. 46, note 1].

<sup>2</sup> *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

<sup>3</sup> 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadāti* [*nikahipati*: *Kātav.*] *karnam*, i.e., *avahitā, tatpard asti*, 'she is very attentive': Śāṅkara. *Kāmam*, 'Well!' 'Granted!' explained by *atyartham* and *nīchitam*: see page 24, line 1.

<sup>4</sup> 'Be ye near at hand to protect the animals of the penance-grove.' *Sattva* = *jantu*, 'an animal.' Śāṅkara. Boehtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.

Verse 31. VASANTILAKĀ (a variety of ŚAKKARĪ). See Verses 8, 27.



सख्यौ । अज्ज इमिणा आरखअवुत्तन्नेण पज्जाउलन्ह । अणुजा-  
सख्यौ । आर्य अनेन आरखकट्टसान्नेन<sup>१</sup> पर्याकुसाः स्मः । अनुजा-  
णाहि णो उडअगमणस्स ।  
नीहि न उडअगममाय ।

राजा ॥ ससम्भ्रमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न  
भविष्यति तथा प्रचतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सख्यौ । अज्ज असम्भाविदादिहिसक्कारं भूओवि पेक्खणणिमित्तं  
सख्यौ । आर्य असम्भावितानिधिसक्कारं भूयो ऽपि पेक्खणणिमित्तं  
लज्जेमो अज्जं विसिद्धिं ।  
लज्जामहे आर्यं विज्ञापयितुं ।

against the trunk of a tree standing in his way.' For *pāda* Kāṭavema reads *broḍa*, 'the breast.' *Valaya* = *veshṭana*, 'anything that surrounds and encloses; as a hedge, a fence;' *vrataṭi-valaya* is the hedge of creepers surrounding the hermitage. *Pāsa* = *bandhana-rajjū*, 'a binding-rope.' Schol. *Murto* = *mūrtimān*, 'possessed of a body, incarnate,' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sāraṅga-yūthah* is a Bahuvrīhi compound, in agreement with *gajah*, i.e. an elephant (*yena*) by whom (*sāraṅga-yūtham*) the herd of deer (*bhinna*) has been scattered [*vikṛnam*]. Kāṭavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the Ratnāvali, page 27.

<sup>१</sup> 'By this forest-incident.' *Vṛttānta* often has the sense of 'incident,' 'event,' 'occurrence.'

<sup>२</sup> There is no dative case in Prākṛit, the genitive is used to supply its place.

<sup>३</sup> *Vijñāpayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhāvitātīthi-satkaro bhūyo prakṣaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this



राजा । मा मैवं । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि<sup>१</sup> ।

शकुन्तला । अणसूए । अहिणवकुससूईए परिक्खदं मे चलणं । कुर-  
शकुन्तला । अनसूये । अभिनवकुससूया परिचतं मे चरणं । कुर-  
वअसाहापरिलगं च वक्कलं । दाव परिपालेध मं । जाव एं मो-  
वकंशाखापरिलगं च वक्कलं । तावत् परिपालयतं मां । चावद् एनन्मो-  
आषेमि ॥ इति राजानम् एवावलाकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
चयामि ॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
निक्रान्ता ॥

निक्रान्ता ॥

राजा । मन्दोत्सुक्योऽस्मि नगरगमनं प्रति । चावद् अनुयाचिकान्  
समेत्य नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि शकुन्तला-  
व्यापाराद् आत्मानं निवर्तयितुं । मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhāvita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

<sup>१</sup> 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *satkṛita*, 'hospitably entertained.'

<sup>२</sup> 'By the point of a young kuśa (leaf).' *Sūchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

<sup>३</sup> A species of Jhintī or Barleria, with purple flowers and covered with sharp prickles.

<sup>४</sup> 'Pretendedly delaying,' i.e., Making some pretext for lingering.

<sup>५</sup> 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-vṛ*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. Manu, vii., 188. Raghu-vanśa, v., 42.

<sup>६</sup> 'From occupying myself about Śakuntalā.' *Śakuntalā-gochara-pravar-tantī*: K. *Śakuntalā-vivīdha-cheshtitātvatī*: Ś.

गच्छति पुरः शरीरं धावति पश्चाद् अशंसुतं चेतः ।

शीनांशुकमिव केतोः प्रतिवातं भीषमाणस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमो ऽङ्कः ॥

<sup>1</sup> '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' *Purāḥ*, i.e., *Agrataḥ sandm prati*, 'Forward towards (my) army.' *Pāśchāt*, i.e., *Prisṭhataḥ śakuntalām prati*: K. *Asanśtutam* = *aparichitam*, *avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanśtuta* probably means, 'not harmonizing,' 'not in concert.' The Bengālī MSS. read *asanśhitam* (= *avyavastham*) 'restless, unstable, ill-regulated.' *Chindāśukam* = *china-desa-bhava-vastra-viśeṣaḥ*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. *ĀNYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — | —  
— — | — — — | — — || — — — | — — | — — | — — | —

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषखो विदूषकः ॥

विदूषकः ॥ निःश्वस्य ॥ भो दिष्टं । एदस्स मिअन्नासीलस्स रणो  
विदूषकः<sup>१</sup> ॥ निःश्वस्य ॥ भो दिष्टं । एतस्स म्मग्गवाशीलस्स राणो  
वअस्सभावेण णिव्विखोन्दि । अअं मिअो । अअं वराहो । अअं षड्ढूलोत्ति  
वयस्सभावेण निर्विखोऽस्मि । अयं म्मगः । अयं वराहः । अयं शार्दूल इति

<sup>1</sup> The word *Vidúshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocular companion and confidential friend of the *ndyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Bráhmaṇ, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired (*palitah*), hump-backed (*kubjah*), lame (*khanjuh*), and with ugly features (*vikrítánanah*); that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments (*antah-pura-charah*; see Wilson's Dramatic System, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidúshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindú drama. He is called by Śankara the *upandýaka* of the piece, or the *ndyakasya upandýakah*, a kind of sub-hero, or assistant to the hero: see page 46, note 3. Kátavema says, 'The Vidúshaka

मञ्जुषेवि गिन्हविरलपात्रवच्छात्रासु वणरार्दसु आहिण्डीअदि अड-  
मध्याक्केऽपि पीअविरलपादपच्छायासु वनराजिषु आहिण्णत अट-  
वीदो अडविं। पत्तमङ्करकसाआणिकडुआणि गिरिण्णैजलाणि पीअन्ति।  
व्या अटवीं । पचसङ्करकपायाणि कटूणि गिरिन्दीजलानि पीयन्ते।  
अणिअद्वेलं सुल्लमंसभूदट्ठो आहारो अण्हीअदि । तुरगाणुधावण-  
अनिषतवेलं शुल्लमांसभूषिड आहारोऽश्नते । तुरगाणुधावन-

is the name for a ridiculous childish man (*mānavaka*), who is always at the side of the hero (*ndyaka-pārsava-parivartī*). He is the companion of his sports and promoter of his amusement (*hāsyā-kāri-narma-suhrid*, or, *narma-sachiva*). In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince (*yuva-rāja*) and the army in the second; the Vidūshaka, the parasite (*pīṭamarda*), and the pimp (*viṭa*), in the third.' For an account of the Vīta, see Wilson's Dramatic System of the Hindūs, page xlvii.

<sup>1</sup> 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' 'Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age (*vayas*). *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-rāji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [see Wilson's Dict.] Bopp, in his Glossary, observes that *rāji*, in composition, signifies 'region,' and that *vana-rāji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *rāji* occurs, is *nila-rājayah*, 'dark lines or rows (of clouds):' [verse 2 of the *Ritu-sanhāra*.] As most of the synonyms for *rāji*, such as *paddhati*, *sarāṇi*, *ālī*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *rāji*. *Āhindyate*, pres. pass. of *hind* or *hidi*, with prep. *ā*, 'to wander about:' a very uncommon root: understand *asmābhiḥ*, 'by us.' The Prākṛit, and not the Sanskrit, is answerable for the collocation of words in this sentence.

<sup>2</sup> 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कण्डिदसन्धिणो रन्तिमिविणिकामं मदद्वं एत्थि । तदो महन्ते एव  
 कण्डितवन्ने राचावपि निकारं श्रवितव्यं नास्ति । ततो महति एव  
 पचूमे दासीएपुत्तेहिं सउणिलुद्ध एहिं वणगहणकोलाहलेण पडिवोधि-  
 प्रत्यूषे दासाःपुचैः प्रकुनिसुब्बकैर् वनयहणकोलाहलेन प्रतिबोधि-  
 दोन्धि । एत्तएण दाणिमि पीडा एणिकमदि । तदो गण्डस्स उवरि  
 तोऽस्मिं । दयता ददामीमपि पीडा न निष्कामति । ततो नखस्स उपरि  
 पिण्डिआ संवुत्ता । हिओ किलअन्हेसु ओहीणेसु तत्तभवदो मिआणु-  
 पिटका संवृत्ता । अः किलअस्सासु अवहीनेषु तत्तभवतो मृगानु-

of meat roasted on spits, is eaten.' *Katu*, 'pungent,' 'ill-scented.' *Sūlya-*  
*māsa*, 'roast meat,' 'meat cooked on a spit.' *Bhūyishtha*; see page 3, note 1.

'Even in the night it cannot be slept peacefully (by me) having (my) joints strained by running along side of (his) horse.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *turaga-gadnam cha saddona*, 'by the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.' *Kand* or *kadi*, 'to break, tear, separate,' is not so common as *khand*; but the latter would be too strong a word in this passage. The genitive *mama*, 'of me,' must be supplied after *sayitavyam*. The instrum. case is more usual after the fut. pass. part., but not more correct.

'Then at the very earliest dawn, by the sons of slaves hunting the birds, I am awakened by the din of taking the forest.' *Mahati-pratyūshe*, lit., 'at great dawn.' Compare *mahā-rātra*, 'mid-night,' and the French 'de grand matin.' *Dāsyāh-putraih* stands for *dāsi-putraih*, and is to be regarded as one compound. Śāṅkara quotes a note of Pāṇini [vi. 3. 22.] to the effect that the genitive case in this compound is used *ākrośe* in abusing and reviling. So also in *vrishalyāh-putraih* for *vrishali-putraih*. *Vana-grahana* denotes 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains [*mṛiga-grahanārtham*: K.]' Those who do so are called, further on in this Act, *vana-grāhinah*, which Kāṭavema explains by *vandavaroḍhakāh*, 'those who inclose a wood and obstruct the points of egress.'

'Even by all this my trouble does not come to an end; (for) afterwards upon the (old) boil, (another small) boil is produced.' *Iyatā* = *etadvatā*, 'by this much,' 'by so much.' *Nishkrāmati* = *śamyati*, 'ceases.' *Pitakā visphotaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-

सारेण अस्ममपदं पविट्टस्स तावमकस्स आसउन्दला णाम मम अधवदाए  
 सारेण आममपदं प्रविट्टस्स तापसकन्यका शकुन्तला नाम मम अधवत्तया  
 दंसिदा । सम्पदं ए अरगमणस्स मणं कहमि ए करेदि । अज्जवितस्स  
 दर्शिता । साम्मतं नगरगमनाव ममः कथमपि न करोति । अद्यापि तस्स  
 तं एव चिन्तअन्तस्स अच्चीसु पभादं णामि । का गदी । जाव णं  
 ताम् एव चिन्तयतो ऽच्छोः प्रभातम् आसीत् । का गतिः । बावद् एनं  
 किदाचारपरिकम्पं पेक्खामि ॥ इति परिक्रम्यावलोक्य च ॥ एसो वाणा-  
 क्कताचारपरिकर्माणं प्रेक्षे ॥ इति परिक्रम्यावलोक्य च ॥ एव वाणा-  
 सणहत्थाहिं जवणीहिं वणपुष्फमालाधारिणीहिं परिवुदो ददो एव  
 सनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव  
 आअच्छदि पिअवअस्सो । भोदु । अङ्गभङ्गविअलो विअ भविअ चिह्मिं ।  
 आगच्छति प्रियवयस्यः । भवतु । अङ्गभङ्गविकल इव भूत्वा स्थास्वामि ।

verbial phrase, as we have it also in *Mudrārākhana*, page 120, line 14;  
*ayam aparo gandasya upari visphoṭah.*

<sup>1</sup> 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalā, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmasu avahinēshu* = *pāśchāt patiteśhu*, 'dropped behind:' Ṣ.

<sup>2</sup> 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jāgrata eva rajanti nirgatā*, 'the night passed away whilst he was still awake.' Kāṭavama remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akhamoh*, i.e., *dr̥ṣor unmīlatoh satoh*, 'on his eyes being (still) open.' The word *satoh* in the commentary indicates that *akhamoh* is in the locative case dual.

<sup>3</sup> 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Kā gatih*, lit., 'what resource,' i.e., 'what remedy, what expedient can be devised?' This is a common phrase

जह एष्यमि णाम विस्समं लचेन्न ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥

यदि एवमपि नाम विस्ममं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥

॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्राधि ।

अकृतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थना कुर्वते ॥ ३५ ॥

in Prākṛit; it occurs again in the 5th Act. *Kiddāhāra-parikammam* [Sanskrit, *kṛitāhāra-parikarmānam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kāṭavema reads *pratīkarmānam*; but *parīkarma* and *pratīkarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanāgarī MSS. have *parikkammam* for *parīkammam*, 'circumambulation.' *Yavanī*, properly a Muḥammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the *Vikramorvasī*, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a *Yavanī* enters again; *śārṅga-hastā*, 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavanī yuddha-kāle rājño 'stram daddti*, 'The *Yavanī* in the time of war gives weapons to the king.' Kāṭavema says, *Yavanī śāstra-dhārini*, 'The *Yavanī* is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' Kāṭavema observes that the *Vidūshaka* here acts the *Vishkambha*, which he defines as an *Adhama-praveśaka* or inferior introductory scene, coming between the acts (*ankayor-mādhyā-vartī*), and performed by inferior actors (*nīcha-pātra-prayojitah*). Its object is to connect or bind together the story of the drama and the sub-divisions of the plot (*kathā-saṅghatānāṛtham*), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (*bhūtānām bhāvānām api sankṣhepena sūchanāt*).

<sup>1</sup> 'Leaning on a staff.' *Danda-kāshṭha* = *yashṭi*, 'a stick, a staff of wood.'

<sup>2</sup> 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. *ÁNYÁ* or *GÁTHÁ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — |

॥ क्षितं क्षत्र ॥ एवम् आत्माभिप्रायवन्नावितेष्टजनचित्तदृष्टिः प्रार्थ-  
यिता विडम्ब्यते । तद्यथा

स्त्रिगुणं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तथा

यातं यच्च नितम्बयोर् गुरुतया मन्दं विज्ञासादिव ।

मा गा इत्यवदद्वा यदपि सा सासूचम् उक्ता सखी

सर्वं तत् किञ्च मत्परायणम् अहो कामी स्वतां पश्यति ॥ ३६ ॥

(itself) by observing her gestures (of love). Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kāma*; see note 3, page 54. *Na sulabhd*, i.e., from her relationship to the Rishi: K. *Tad-bhāva-darśanāśvāsi*; such is the reading of all the Bengālī MSS., and of Śāṅkara. The Devanāgarī read *tad-bhāva-darśanāśvāsi* where *śvāsi* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' i.e., exerting itself to obtain her. But it may be questioned whether *śvāsi* be not preferable, especially as Kāṭavema, though he writes *śvāsi*, explains it by *santushyati*, 'is cheered,' and by *śvāśritam*, 'consoled.' *Bhāva* = *śringāra-chośhā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *enigdhā*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana*: Ś.] or, 'exhibiting, showing,' [*sākṣāt-karṇa*, K.]. In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *ndyaka-ndyikayoh* or *stri-purushayoh*. *Prārthanā* = *abhilāsha*, 'longing.'

<sup>1</sup> This is a long Bahuvrhi compound, agreeing with *prārthayitā*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *vakhyamana-prakāraṇa*, 'in the following manner, in the way about to be mentioned:' K. *Abhiprāya* = *abhilāsha*. *Sambhāvita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Ikṣta-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmukah* or *yōchakah*. *Vidambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of;' supply *kāma*, 'by love.' The direction *emitam kṛitvā*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction, a

Verse 36. ŚĀNDULAVIKRĪPTA (variety of ATINERĪTĪ). See Verses 14, 30.



विदूषकः ॥ तथा स्थित एव ॥ भो वञ्चस्व । ए मे हत्था पसरन्ति ।

विदूषकः ॥ तथा स्थित एव ॥ भो वचस्व । न मे हस्तौ प्रसरतः ।

ता वाञ्छामेत्तेण जञ्चावीञ्चसि ।

तद् वाचामाचेष्ट जायसे ।

राजा । कुतोऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [see page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own! *Vikṣhitam* is here the pass. past part., and *smigdham* an adverb: Ś. *Avaruddhayā*, or, according to same MSS., *uparuddhayā* = *kṛita-gamana-bādhayā* or *kṛita-gativyāghātayā*. *Mat-parāyanam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*dācharye*: K.] *Swatām* = *ātmyatām* or *swaktyatām*, i.e., *mat-kṛitam sarvaṃ idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*ātma-vishayatvādropa iti mantaṇyam*: K.]

<sup>1</sup> 'Still in the same position,' i.e., leaning on his stick, as if *anga-bhanga-vikāla*, 'crippled by a paralysis of the limbs.' See page 63, line 2.

<sup>2</sup> 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious],' i.e., 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayā bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhavān*, 'Let your majesty be victorious.' This is sufficiently implied in *jāpyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jāpyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of *Kāṭavema [vijayā bhava]*, and to that of the Calcutta edition [*jayārha 'st*]. Lassen considers *jāpyase* to be the proper Sanskrit equivalent for the Prākṛit

विदूषकः । कुदो किल सञ्च अञ्ची आउलीकरिअ अस्सुकारणं  
विदूषकः । कुतः किल खयम् अचिणी आकुलीकृत्य अस्सुकारणं

पुच्छेसि ।

इच्छेसि ।

राजा । न खल्ववगच्छामि । भिक्षार्थम् अभिधीयतां ।

विदूषकः । भो वञ्चस्व । जं वेदसो खुञ्जलीलं विडम्बेदि तं किं

विदूषकः । भो वयस्य । यद् वेतसः कुञ्जलीलां विडम्बयति तत् किम्

अन्तर्णो पद्मावेण णं एईवेअस्स ।

आत्मनः प्रभावेण ननु नदीवेगस्य ।

राजा । नदीवेगस् तत्र कारणं ।

विदूषकः । ममबि भवं ।

विदूषकः । ममापि भवान् ।

*jaḍbhiṣi*, although, with Chézy, he refers it to *jap* [Instit. Ling. Prāk., p. 361]. Most of the Devanāgarī MSS. read *jāḍbaissam* for *jīvaishyāmi*, 'I will cause to live,' 'I will wish life,' i.e., I will salute you with *chīraṇa jīva*, 'Long life to you!' Compare page 68, line 12.

<sup>1</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śāṅkara: *yathā ko'pi kaśyachin nstrayor angulyādikam pravēśya prichchhati bhavataś chakṣuṣhor āsrū katham āyāti tathā tvam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?' The Viśvāśaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>2</sup> *Bhinnārtham* = *sphutartham*, 'clearly,' 'intelligibly.' Chandra-śekhara.

<sup>3</sup> 'When the reed imitates the character [gait] of the *Kubja* (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vāri-kubja* and *jala-kubja*. Śāṅkara says it is sometimes called *kuvalaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एवं रात्रकज्जाणि उज्झिअ एअरिसे अमाणुससञ्चारे

विदूषकः । एवं राजकार्याणि उज्झित्वा एतादृशे अमानुषसञ्चारे  
आउल्लाप्यदेसे षण्णचरवृत्तिणा तुए होदव्वं । जं सच्चं पच्चहं सावदा-  
आकुसप्रदेवे वण्णचरवृत्तिणा लया भवितव्वं । यत्तत्तत्तं प्रत्यहं सापदा-  
णुसरणेहिं सङ्कोहिअसन्धिवन्धाणं मम गत्ताणं अणीसोन्धि संवुत्तो ।  
गुसरणैः सङ्कोभितसन्धिवन्धानां मम गाचाणाम् अणीशोऽसि संवृत्तः ।  
ता पसादइस्सं विसज्जिदुं मं एक्काहन्नि दाव विस्समिदुं ।

तत् प्रसादयिष्ये विस्सुं माम् एकाहमपि तावद् विअमिदुं ।

राजा ॥ खगतं ॥ अयं चैवम् आह । ममापि काष्णपसुताम् अरु-  
स्यत्य मृगयाविक्रवं चेतः । कुतः ।

species of water-lily. He also mentions a reading *kunja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kuja* of the Devanāgarī MSS. is to be referred, as, according to Vararuchi (II. 33), *khujja* is the Prākṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidūṣhaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [see page 59, note 1.]

<sup>1</sup> 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [lit., it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amānusha-sañchāre*, lit., 'untrodden by man:' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-saḍ* in the causal ātm., is 'to beg a favour [*prasadda*] from any one.'

<sup>2</sup> *Viklava*, according to Kātavema = *vihaala*, *pardāngmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न वमयितुम् अधिव्यम् अस्मि शक्नो

धनुर् इदम् आहितसाधकं मृगेषु ।

सहवसतिम् उपेत्य वैः प्रियायाः

हृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्तर्भवं किम्पि हि चण्ड करिष्ये

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्तर्भवान् किमपि च दद्वे कृत्वा  
मन्तेदि । अरण्ये मए रुदिअं आसि ।

मन्त्रयते । अरण्ये मया रुदितम् आसीत् ।

राजा ॥ सखितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृदायमिति  
स्मितो ऽस्मि ।

विदूषकः । शिरं जीव ॥ इति गन्तुम् इच्छति ॥

विदूषकः । शिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । आणवेदु भवं ।

विदूषकः । आश्चापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Āhita-sāyaka* = *arpita-sāyaka*: Ś. *Upetya*, lit., 'having undergone,' [*prāpya*, Ś.]; hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, page 41, note 1.

<sup>3</sup> 'By me a cry has been made in the wilderness,' i.e., I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare *Mahābhārata*, I., 3022: *Aham idam śūnye raumi, kim na śrinoshi me*: Also *Amaruśataka*, 76.

<sup>4</sup> 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me: So (thinking to myself) I stand here.' After 'kim anyat' understand *hṛidāye kartavyam*; and after 'iti,' *hṛidāye kṛitvā*.

Verse 37. PUSHPITĀGRĀ, in which each whole line is alike. See Verse 32.

FIRST AND THIRD HALF-LINE.

SECOND AND FOURTH HALF-LINE.

~~~~~ || ~~~~~

राजा । विभ्राज्जेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन  
भवितव्यं ।

विदूषकः । किं मोद अखञ्जिआए ।

विदूषकः । किं मोदकखादिकायां ।

राजा । यच्च वक्ष्यामि ।

विदूषकः । गृहीदो खणः

विदूषकः । गृहीतः खणः

राजा । कः कोऽच भोः ।

दौवारिकः ॥ प्रविश्य ॥ आणवेदु भंडा ।

दौवारिकः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता ।

राजा । रैवतक । सेनापतिस् तावद् आह्वयतां ।

दौवारिकः । तद् ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

दौवारिकः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

<sup>1</sup> 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanāgarī MS. read *khanyide*, which might equally stand for the Sanskrit *khādikāyam*, but the above is the reading of the oldest MSS. *Khādikāyam* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vārtika, I. on Pāṇini, III., 3. 108., *khādikā* is an admissible form.

<sup>2</sup> *Lit.*, 'The opportunity is taken,' i.e., 'Now is a good opportunity: now is the time: I am all attention: [*avadhānam kṛitam*: Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *kṣhāna*; *nirvyāpāra-sthiti* or *vyāpārāntara-rahita-sthiti*, 'the state of having no other occupation,' i.e., 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kāṭavema. Śāṅkara has *grihītaḥ pranayah*, and the Devanāgarī MSS. *sugrihīta ayam janah*.

<sup>3</sup> Śāṅkara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhātta* [*Bhartā*].' Boehtlingk compares *Sāhitya-darpana*, page 178. Kāṭavema remarks that the inferior attendants only ought to use this title; the others, *śvāmin* or *deva*.

एषो अस्मावणुकण्ठो भट्टा इदो दिक्षदिद्वी एष्वचिद्वदि। उषस्यदु  
एष आश्वापनोत्कण्ठो भर्ता इतो दत्तदृष्टिर् एव तिष्ठति। उपसर्पतु  
अज्जो ।

आर्यः ।

सेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्नामिनि मृगया  
केवलं गुण एव संवृत्ता । तथा हि देवः

अनवरतधनुर्व्याख्यासनक्रूरपूर्वं

रविकिरणसहिष्णु क्षेत्रक्षेत्रे अभिन्नं ।

अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं

गिरिचर इव नागः प्राणसारं विभर्त्ति ॥ ३८ ॥

<sup>1</sup> 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to *Kātavema utkantha* = *udgriva*, 'having the neck erect with expectation.' It is here equivalent to *udyata*, 'ready,' 'in the act,' 'on the point.'

<sup>2</sup> 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Dṛishṭa-doshā* may perhaps be translated 'regarded as a fault.' See the end of note 5, page 71. One MS. reads *adrishṭa-doshāpi*, 'certainly hunting shows no ill-effects in our master,' etc.

<sup>3</sup> 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Aṣṭhāna* = *karṣana*, 'rubbing,' 'drawing.' The idea generally implied is that of moving or flapping backwards and forwards. *Pūrva* = *pūrva-bhāga*. *Klēśa-lēsair*; this reading is given on the authority of Śāṅkara and the oldest East-India House MS. (No. 1060). *Kātavema* passes it over. All the others read *śveda-lēsair*. It may be suspected that *śveda* was accidentally written for *kheda*, the synonym for *kleśa*. *Vydyatatwāt* = *kṛta-vydyatmatwāt* [Ch.], and *dṛidhatwāt* [K.] It is the state

Verse 38. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20.

॥ उपेत्य ॥ जयतु क्षामी । दृष्टीतयापदम् अरक्षं । किमिति स्वीयते ।  
 राजा । मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेनं ।  
 सेनापतिः ॥ जनान्तिकं ॥ सखे । स्त्रियप्रतिबन्धो भव । अहं तावत्  
 क्षामिनश्चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रसन्नपत्येष वैधेयः । ननु  
 प्रभुरेव निदर्शनं । पश्चात्तु देवः ।

मेदश्चेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः

सत्त्वानामपि लक्ष्यते विकृतिमश्चित्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यद् दृषवः सिध्यन्ति लक्ष्ये सखे

मिथैव व्यसनं वदन्ति मृगयाम् ईदृग्विनोदः कुतः ॥ ३८ ॥

produced by *vyáyama*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhāvya*, 'imperceptible.' Compare in the beginning of Act 6, *kshīno 'pi nālakshyate*, and Act 7, *avātīrno 'pi na lakshyate*: also Hitopadeśa, line 2631, *kāyah kshīyamāno na lakshyate*. *Prāna-sāram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sāra*, page 13, line 4. *Bībhartī*, see page 23, note 1.

<sup>1</sup> 'The forest has its beasts of prey tracked, why then is it staid?' i.e., 'Why do you delay?' The first clause follows the reading of the Devanāgarī MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Kātavema. *Kimiti*, Cf. Hitopadeśa, line 2618; Gīta Gov., ix., 7. *Grihita* = *jñāta*, 'found out,' 'discovered.' The Bengālī MSS. insert *prachāra-sūchita*, 'indicated by their tracks,' after '*grihita*.'

<sup>2</sup> *Mādhavya* is the name of the Vidūshaka. In the Bengālī MSS., it is written *Mādhavya*.

<sup>3</sup> 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

<sup>4</sup> *Pralap* = *yadvā tadā bhāsh*, 'to talk nonsense,' 'to talk idly.' *Vaidhoya* = *mūrkha*, 'a fool,' 'blockhead.'

<sup>5</sup> 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

विदूषकः ॥ सरोषं ॥ अबेहि रे उच्छाहहेतुम् । अन्नभवं पकिदिं  
 विदूषकः ॥ सरोषं ॥ अपेहि रे उच्छाहहेतुकं । अन्नभवान् प्रकृतिम्  
 आपणो । तुमं दाव अडवीदो अडविं आहिण्डन्तो णरणसिआलो-  
 आपन्नः । तं तावद् अटथा अटवीम् आहिण्डन् नरणासिकालो-  
 लुबस्त जिणरिच्छस्त कस्तवि मुहे पडिस्तमि ।  
 चुपस्त जीर्णस्स कस्तपि मुखे पतिस्समि ।  
 राजा । भद्रं खेनापते । आअमसन्निकटस्थिताः स्मः । अतस् ते वचो  
 नाभिनन्दामि । अथ तावत्

where (is) there such a recreation as this?' *Medas*, 'adepts or fat,' or rather *sthaulya-janaka-dhātu*, 'a serous secretion causing fatness:' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-kṛit*, 'the maker of adepts.' *Chheda* = *nāśa*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat:' Vikramorvaśī, Act 4. *Uttāna-yogyam*; the Bengālī MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *uttāna*, which is applied to any kind of manly exertion. Kāṭavema says the word here refers especially to the act of mounting on horse-back. *Sattvānām*, i.e., *jantūnām śinhādānām*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikṛitimat*, 'affected with *vikṛiti* or *vikāra*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitīkam*: K.]; See page 37, note 2. *Bhaya-krodhayoh* [*satoḥ*] = *bhaye krodhe cha*. Śāṅkara explains *utkarsha* by *pratiśṭhā*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanāni*] of kings, and is, moreover, included amongst the four most pernicious [*kaṣṭhatama*].

<sup>1</sup> *Utsāha-hetukah*, 'One who encourages or incites to exertion;' opposed to *utsāha-bhanga-karah*, 'One who damps another's zeal.' Hitopadeśa, line 1987.

<sup>2</sup> 'His Majesty has returned to his natural state [i.e., is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti*; see above. *Āhīdan*: see p. 60, l. 2: *Dāśa-kumār*: p. 151, l. 6. *Nara-nāsikā*: Kāṭavema in explanation says, *bhallūkā manushyānām nāsikām grihṇanti*,



गाहनां मदिषा निपानसल्लिखं प्रद्वैर् मुञ्जश्च ताडितं

हाथावहकदम्बकं मृगकुलं रोमन्ध्रम् अभ्यस्यतु ।

विश्रब्धं क्रियतां वराहततिभिर् मुखावतिः पक्षसे

विश्रामं लभताम् इदं च त्रिचिखव्यावन्धम् अस्मद्भुजः ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śrigḍla-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Ricchohassa* is the Prákrít for *rikshasya*, in accordance with Vararuchi, III., 30.

<sup>1</sup> 'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gáhantám* = *lolayantu*, 'Let them agitate, stir:' K.: hence *lulúpa* is one of the names for a buffalo. *Gáh* is properly, 'to plunge into,' or 'plunge about in.' *Nipána* = *dháva*, 'a reservoir near a well [*upakúpa*]: Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ákriśhya* or *udgīrya charvaṇam*, 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. and Ch.: i.e., 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yúthaiḥ*, 'By herds.' The Bengálí read *vardha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*; many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustáda*. *Kshati* = *vidáranam*, 'tearing, up-rooting:' K.: and *lunthanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śithila-jyá-bandha* = *avaropita-guṇa*. Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Jāti* or *Svabhāvokti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

Verse 40. ŚĀRḌULAVIKRĀṢṬA (variety of ATIDHRĪṬI). See Verses 14, 30, 36, 39.

सेनापतिः । यत् प्रभविष्णवे रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनंयाहिणः । यथा न मे सैनिकास्  
तपोवनम् उपदन्वन्ति तथा निषेद्ध्याः । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकम् अस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्तास्

तद् अन्यतेजोभिभवाद् वमन्ति ॥ ४१ ॥

सेनापतिः । यद् आश्चापयति स्वामी ।

<sup>1</sup> *Prabhaviṣṇu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *swāmin*, *bhartrī*, etc.

<sup>2</sup> *Vana-grāhinah* = *vandavarodhakān* : see page 61, note 2.

<sup>3</sup> 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces : ' i.e., The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them : as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradhāneṣu*, 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit., 'beloved by the sun,' also called *sūrya-maṇi*, 'the sun-gem,' and *dīptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kānta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindūs at the time when this play was

Verse 41. *UPAJĀTI* or *ĀKHYĀNAKĪ* (variety of *TRISHṬUBH*), each half-line being either *Upendra-vajrā* or *Indra-vajrā*; the former only differing from the latter in the first syllable.

— — — — — ॥

विदूषकः । गच्छ भो दासीपुत्र । धंसिदो दे उच्छाद्युत्तमो ।

विदूषकः । गच्छ भो दास्याःपुत्र । धंसितस्ते उत्साहवृत्तान्तः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवंत्यो मृगयावेष्टं ।

दैवतक । त्वमपि स्वं निधोगम् अग्रदूतं कुरु ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा दाणिंणिमच्छिञ्चं । सम्पदं इमस्मिं पादव-

विदूषकः । कृतं भवता इदानीं निर्मलिकं । सायतम् अस्मिन् पादव-

written. The following parallel sentiment is from Bhartri-Hari, II., 30 : *Yad achetano'pi pddaih sprishtah prajvalati savitur atikāntah, tat tejasvo purushah para-kṛta-nikṛitam katham sahat,* 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhībha* = *tiraskāra*, 'insult : ' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti* : this is the reading of all the Devanāgarī MSS. and of Kāṭavema. The Bengālī read *sparsānukūlā api sūrya-kāntās, te hyanya-tejo-bhībha* *vād dahanti*, 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

<sup>1</sup> This is inserted on the authority of Kāṭavema, and one MS. [East-India House, 2696.] The Bengālī read, *bho utsāha-hotuka nishkrama*.

<sup>2</sup> 'Your arguments for exertion (in the chase) have fallen (to the ground)', i.e., All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

<sup>3</sup> Some read *bhavanto*; but the feminine *bhavatyō* (which is supported by Kāṭavema) seems more correct, as the female attendants, called Yavanī, are intended. See page 62, note 3, in middle.

<sup>4</sup> 'Fulfil your office (of a door-keeper),' i.e., *dwāra-stho bhava*, 'Stand at the door : ' Ch.

<sup>5</sup> '(The place) has now been made clear of flies by your Majesty,' i.e., We are now left alone, and no one can interrupt us. *Nirmakshikam* = *nirjanam*,

च्छात्राविरुद्धविदाणसणाहे सिलाश्रले उवविषदु भवं जाव  
 छायाविरचितवितानसनाथे शिलातले उपविशतु भवान् चावद्  
 अहमि सुहासीणो होमि ।  
 अहमपि सुहासीणो भवामि ।

राजा । गच्छाग्रतः ।

विदूषकः । एतु भवं ।

विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठव्य । अनवाप्तचक्षुःफलो ऽपि चेन तया द्रष्टव्यानां  
 परं न दृष्टं ।

विदूषकः । एं भवं अगदो मे वङ्गदि ।

विदूषकः । ननु भवान् अग्रतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवात्रम-  
 ललामभूतां शकुन्तलाम् अधिष्ठत्य ब्रवीमि ।

‘free from people:’ Ś. and Ch. According to Pāṇini, II., 1. 6, *nirmakshikam* is an Avyayibhāva compound; but it is here used adjectively. The Prākṛit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, ‘a spy,’ which is derived from *mouche*, ‘a fly?’

<sup>1</sup> ‘On this stone-seat, furnished with a canopy,’ etc. See page 26, note 1.

<sup>2</sup> *Lit.*, ‘Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;’ i.e., Until you have seen Śakuntalā, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the Vikramorvaśī, Act 1, the King, speaking of Urvaśī, says, *yasya netrayor abandhyayoh* [not barren] *pathi sthitā twam*. Cf. also Gīta-Gov. ix., 6: *Harim avalokaya sa-phalaya nayane*, ‘look upon Hari (and) make thy eyes fruitful.’

<sup>3</sup> ‘Every one regards his own as beautiful; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.’ *Ātmīyam* is given in one Bombay MS. [East-India House, 1858], and is supported by

विदूषकः ॥ स्वगतं ॥ होदु । से अवसरं ण दाइस्सं ॥ प्रकाशं ॥

विदूषकः ॥ स्वगतं ॥ भवतु । अस्स अवसरं न दाइस्सामि ॥ प्रकाशं ॥

भो वञ्चस्सु । जइ सा तवस्सिकल्लआ अणञ्जत्यणीआ ता किं ताए  
भो वयस्स । अदि सा तपस्सिकल्लका अणभ्यर्थणीया तदा किं तथा  
दिट्ठआए ।

दृष्ट्या ।

राजा । सखे । न परिहार्ये वस्सुनि पौरवाणां मनः प्रवर्तते ।

सुरयुवतिसम्भावं किञ्च मुनेर् अपत्यं तदुज्ज्विताधिगतं ।

अर्कस्योपरि मिथिलं च्युतमिव नवमल्लिकाकुसुमं ॥ ४२ ॥

Kātavema. *Lalāma* = *alankāra*. *Adhikṛitya*, see page 5, note 1. Cf. *Mālavik.*, page 49, line 11: *Mudrām adhikṛitya bravāmi*: also, *Raghu-vanśa*, xi. 62; *Kumāra-sam.*, iv. 38.

<sup>1</sup> 'I will not give him an opportunity (of speaking about her).' *Se* may stand for either *asya* or *asyāh*; Kātavema here interprets it by the former. *Avasaram* = *vāg-avasaram*. I will not hold a conversation with him respecting Śakuntalā: Ś.

<sup>2</sup> 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (will you get) by her seen?' This reading is adopted from the Bengālī MSS.

<sup>3</sup> 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object.' See page 30, note 2. The Bengālī MSS., and two of the Devanāgarī [East-India House, 2696, and my own] insert the following curious verse before the above sentence: *Mūrkhā, Nirākṛita-nimeshābhīr netra-panktibhīr unmuḥhah Navām indu-kalām lokah kena bhāvena paśyati*, 'O fool! with what idea do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking.'

<sup>4</sup> '(Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā [see page 21, note 3] fallen on the Sun-

Verse 42. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — | — — — — —  
— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — | — — — — —

विदूषकः ॥ विहस्य ॥ जह कस्यपि पिण्डखज्जुरेहिं उन्वेजिदस्य  
 विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखज्जुरेर् उदेजितस्य  
 तिन्निडिआए अहिलासो भवे । तह अन्नेउरइत्थिआरअणपरि-  
 तिन्निडिकायाम् अभिलासो भवेत् । तथा अन्नेपुरखीरमपरि-  
 भाविनो भवदो इअं अक्षत्थणा ।

भाविनो भवत इयम् अभ्यर्थना ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवाहीः ।

विदूषकः । तंक्खु रमणिज्जं । जं भवदोमि विन्दअं उप्पादेदि ।

विदूषकः । तस्सखु रमणीयं । यद्भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic *Asclepias*, or *Calotropis gigantea*]. The Nava-mallikā was a delicate and tender plant [*atikomala-pushpa-bheda* : Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [see Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalā, the latter to the sage Kanwa. Śāṅkara explains *arkopari* by *raver upari*, 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śāṅkara himself hints that some interpret *arka* by *arka-pushpa*. Kāṭavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati*; see page 43, note 2. According to Kāṭavema, *kila* is used *vārtāyām*, 'it is said,' 'it is reported;' but Śāṅkara interprets it by *nāśchitam*, 'certainly.' *Śīthilam* = *vrīṇḍāś chyutam*, 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *sura-yuvati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kuṣuma*, *ujjhita* with *śīthila*, *adhigata* with *chyuta*.

<sup>1</sup> 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalā), slighting the jewels of women in (your own) haram.' *Pinda-kharjūra*, 'a kind of Kharjūra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintidikā* or *tintidī*, 'the tamarind-tree.' *Udvejita* = *vaimanasyam prāpita*, 'brought to a change of mind or feeling.' *Itthidā*, *itthikā* and *itthi* are the regular Prākṛit equivalents for *strī*. See Lassen's *Inst. Prāk.*, page 182, note.

राजा । वयस्य । किं वञ्चना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

क्षीरकण्डष्टिर् अपरा प्रतिभाति सा मे

धातुर् विभुलम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

<sup>1</sup> 'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person: ' i.e., When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi). *Stri-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmi; but it may be better to refer it to the *antepura-stri-ratna* mentioned before, as *aparā* = *apūrvā*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate parā*: K. and Ś. *Chitre* = *ālekhye*. *Nivēśya* = *vinyasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampādita*, or *sampanna*, 'endowed with,' 'provided with:' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattva-yoga* may mean 'a combination of the various properties of being and life.' Kātavema observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat sādhu na chitre syāt*. This, he says, is tantamount to asserting that the figure of Śakuntalā was faultless. *Rupochochaya*

Verse 43. VASANTATILAKĀ (a variety of ŚAKKARĪ). See Verses 8, 27, 31.

विदूषकः । जइ एव्वं । पच्चादेसो दाणिं रुखवदीणं ।

विदूषकः । चहि एवं । प्रत्थादेस इदानीं रूपवतीणां ।

राजा । इदं च मे मनसि वर्तते ।

अनात्रातं पुष्पं किसलयम् अखूणं करदहैर्

अनाविद्धं रत्नं मधु नवम् अनासादितरसं ।

अखण्डं पुष्पाणां फलमिव च तद् रूपम् अनघं

न जाने भोक्तारं कम् इह समुपसास्यति विधिः ॥ ४४ ॥

= *chandrady-upamāna-vastu-samuchohaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasā kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpita*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmā. *Vidhind* = *vidhātṛ*. Kātavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-śreṣṭhi*: Ch. *Jātau jātau yad utkriṣṭam taddhi ratnam prachakāṣate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengāl MSS. read *chitto* for *chitre*.

<sup>1</sup> 'The supplanter.' The verb *praty-d-diś* = *nirākrī*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyddēśa*, 'rejection,' is here used for 'the cause of rejection;' i.e., anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā nya-rūpavati-rūpam khanditam*: Ś. So also, in the beginning of the *Vikramorvaśī*, *Urvaśī* is called '*pratyddēśo rūpa-garvitādyāḥ ūti-gauryāḥ*.'

<sup>2</sup> 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' i.e., I know not whom Destiny intends to be the enjoyer of her beauty. *Alunam*, i.e., *śākhāvasthita*, 'Still remaining on the branch.'

Verse 44. ŚIKHARINĪ ( variety of ATYASHŪTĪ ) See Verses 9, 24.



विदूषकः । तेन हि लल्ल परिचायदु णं भवं । मा कस्यापि  
विदूषकः । तेन हि लल्ल परिचायताम् एनां भवान् । मा कस्यापि

तपस्विणो रङ्गुदीतेलचिह्नणशीषस्स दत्ते पडिस्सदि ।

तपस्विण रङ्गुदीतेलचिह्नणशीषस्स दत्तो पतिस्सति ।

राजा । परवती खलु तच्चभवती । न च सज्जितो ऽच गुहजनः ।

विदूषकः । अध भवन्तं अन्तरेण कीदिसो से दिङ्गरात्रो ।

विदूषकः । अथ भवन्तम् अन्तरेण कीदृशो ऽस्मा दृष्टिरांगः ।

*Andviddham* = *asamuttkṛtam*, 'unperforated:' K. Cf. Raghu-vaṇśa, i., 4, where he speaks of *maṇau vajra-samuttkṛte sūtrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengálí MSS. read *anámuktam* = *aparīhitam*, *ākarād anīta mātṛam*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam puṇyānām*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' (*parīnati-bhūtam*): Ś. *Akhanda* = *sampūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalā is called *anagham*, 'faultless,' .e., *pratyavāya-hetu-rahitam*: K. *Iha*, i.e., *asmin rūpa-vishaye*, 'with reference to this form:' K. *Samupasthāsyati* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rūpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

<sup>1</sup> 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudī.' See page 18, note 1. *Mā* = *yathā na*: K.

<sup>2</sup> 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Attha* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch.: = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the Vikramorvaśī, where the interpretation given is, *bhavantam uddīśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the Mālavikāgn. page 5, line 3. It governs an accusative case, by Pāṇini II., 3, 4. *Dṛishti-rāga* = *chakshuh-ṛiti*, 'the love of the eyes:' K. The above is the reading of all the Devanāgarī MSS., supported by K. and Ś.; but the Bengálí read *chitta-rāga*.

राजा । निरर्गाद् एवाग्रगण्यं तपस्विकन्याजनः । तथापि तु  
 अभिमुखे मयि संवृतम् ईक्षितं  
 हसितम् अन्यनिमित्तकतोदयं ।  
 विनयवारितवृत्तिर् अतस् तथा  
 न विवृतो मदनो न च संवृतः ॥ ४५ ॥  
 विदूषकः । एषं दिङ्मेतस्मिन् तुह अङ्गं आरोहदि ।  
 विदूषकः । ननु खलु दृष्टमाचक्ष तव अङ्गम् आरोहन्ति ।  
 राजा । मिथःप्रस्थाने पुनः शास्त्रीनतयापि ममाविष्कृतो भावस्  
 तत्रभवत्यां । तथा हि  
 दर्भाङ्कुरेण चरणः चत इत्यकाण्डे  
 तन्वी स्थिता कतिचिदेव पदानि गत्वा ।  
 आसीद् विवृत्तवदना च विमोचयन्ती  
 शाखासु वल्कलम् असक्तमपि क्रुमाणां ॥ ४६ ॥

<sup>1</sup> 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i.e., some other cause than love, which was the true one; [*abhi-lāsha-vyatirikta* : K.] 'By this her love was concealed.' K. The Bengālī have *kathodayam*. *Vinaya-vārīta-vṛttir* is to be taken with *madano* : K. Cf. page 50, note 4.

<sup>2</sup> 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

<sup>3</sup> 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhibhyām* before *mithah* is not supported by the commentators or by the best Devanāgarī MSS.

<sup>4</sup> 'For, having proceeded only a few steps, (that) alim one stopped without

Verse 45. *DRUTA-VILAMBITA* (variety of *JAGATI*), containing twelve syllables to the half-line, each half-line being alike.

— — — — — — — — — — ॥

Verse 46. *VASANTATILAKĀ* (variety of *SAKKARĀ*). See Verses 8, 27, 31, 43.

विदूषकः । तेण हि गहीदपाहेओ होहि । किदं तुए उववणं  
विदूषकः । तेन हि गहीतपाहेओ भव । कृतं तथा उपवनं

तवावणंति पेक्खामि ।

तपोवनमिति प्रेक्षे' ।

राजा । सखे । तपस्विभिः कैश्चित् परिज्ज्ञातोऽस्मि । पिनाय तावत्  
केनापदेष्टेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अवरो अवदेसो । एं भवं राज्ञा ।

विदूषकः । कोऽपरोऽपदेष्टः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । एषिवारच्छट्ठभागं अन्हाणं उवहरन्तुस्मि ।

विदूषकः । गीवारषट्ठभागम् अस्माकम् उपहरन्तिविति ।

राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhāṅkureṇa* : see page 57, note 2; page 18, note 1. *Iti* : see page 52, line 5. *Akāṇḍa* = *akasmāt* : K. : = *animit-tam* : Ś. : = *anavasaram* : Ch. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vivitta-vadand*, i.e., *mad-avalokandya*, 'for a look at me : ' Ś. This verse affords an example of the 'Samādhi alankāra : ' Ś.

<sup>1</sup> 'Therefore be provided with a stock of provender : I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Grihita-pāthoya*, 'one who has provided himself with provender or the necessities for a journey.' According to *Kāṭavema* it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of *Śakuntalā*. The *Vidūshaka* is characteristically anxious about the provisions.

<sup>2</sup> According to *Manu* (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a *Brāhman* learned in the *Vedas*.

रत्नराशीनपि विहायाभिगच्छते । पश्य ।

यद् उत्तिष्ठति वर्षेभ्यो नृपाणां चयि तत्फलं ।

तपःपङ्कागम् अचय्यं ददत्यारण्यका हि नः ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थो खः ।

राजा ॥ कर्षं दत्त्वा ॥ अये धीरप्रशान्तस्वरैस् तपस्त्रिभिर् भवितव्यं ।

दीवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे कुषे दसिकुमारआ

दीवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतो द्यौ चविकुमारको

पञ्चिहारभूमिं उवह्निदा ।

प्रतिहारभूमिम् उपस्त्रितौ ।

<sup>1</sup> 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágari *anyad bhágadhoyam eteshám rakshanaṁ nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadhoya* in this sense is masculine. Śankara and some of the Bengálí have *punya* for *anya*.

<sup>2</sup> 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Vārṇabhyaḥ*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati*; the third conjugation rejects the nasal in the third person plural.

<sup>3</sup> 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

<sup>4</sup> 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

<sup>5</sup> Properly 'the ground near the gate of the palace' [*rāja-dvāra-pradēśa*: Ś.], but here simply the station of the porter [*dvādra*: Ch.]

राजा । तेन हविर्लभितं प्रवेशय तौ ।

दीवारिकः । एसो पवेसेमि ॥ इति निष्क्रम्य ह्यधिकुमाराभ्यां

दीवारिकः । एष प्रवेशयामि ॥ इति निष्क्रम्य ह्यधिकुमाराभ्यां

सह प्रविश्य ॥ इदो इदो भवन्ता ।

सह-प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवा  
उपपन्नम् एतद् अस्मिन् ह्यधिकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये

रक्षायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि ह्यं स्युश्चति वशिनश् चारणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ ४८ ॥

<sup>1</sup> The present for the future is not uncommon. Compare page 12, line 1.

<sup>2</sup> 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Diptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Vishwasantyaata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. *Vikramorvaśī*, Act 2, *upapannam viśeṣhaṇam asya vadyoh*. *Rishi-kalpe*, 'resembling a Rishi, but with a degree of inferiority,' such is the force of *kalpa* in composition. Dushyanta was a Rājārshi, and therefore one degree below a Rishi : See page 43, note 2, in the middle; and page 38, note 3. The Devanāgarī reading is *rishibhyo nātibhinne rājani*, but the Bengālī is here preferable.

<sup>3</sup> 'Because, by him also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

द्वितीयः । गीतम् । अयं स बलभित्तुखो दुष्मन्तः ।

प्रथमः । अयं किं ।

द्वितीयः । तेन हि

नैतच्छिचं यद् अयम् उदधिष्णामधीमा धरिषीम्

एकः कृत्वा नगरपरिचम्रांश्च बाह्वर् भुङ्क्ति ।

that it is) preceded by Rāja, [i.e., Rájarshi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyákrānta* = *svi-kṛta* 'appropriated,' 'taken possession of : ' K. *Āśrama* = *dharma-charana-sthāna* 'a place for the practice of religion : ' K. : = *gṛhasthyo*, 'the order of a householder : ' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakshá-yogdā* : See p. 79, line 2. Cf. Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chārana-dvāndva* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses : and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chārana* is any bard or herald. According to *Kātavama kovalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' i.e., A description of the difference of two things compared in some respects to each other : Ś.

<sup>1</sup> 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rātri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pān. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Āśva-medhas* or horse-sacrifices : see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Kāśyapa by Diti, as the Suras were by Aditi : see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्

अस्त्राधिष्ठे धनुषि विजयं पौरुहते च वञ्जे ॥ ४८ ॥

उभौ ॥ उपगम्य ॥ विजयस्व राजन् ।

राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते ॥ इति फलान्युपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् इच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम् इहैवः । तेन भवन्तं  
प्रार्थयन्ते ।

<sup>1</sup> 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*styāna dīrgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prāñśu-bāhu*, 'long-armed.' *Bhūnakti* = *pdlayati*: Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kṛtendām prithivīm bhūnakte*. Manu, vii., 148. Raghu., viii., 7; iii., 4. *Āśaṃsante* = *icchhanti*, 'wish for,' 'hope for:' in this sense *d-āśaṃ* is conjugated in the ātm. *Samitiṣhu surāḥ*, etc.: this is the Bengālī reading; the Devanāgarī have *sura-yuvatayo baddha-vairā*, etc. *Daityair*, See the last note. *Adhiṣṭe*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-hūta* = *Āindra*, 'belonging to Indra:' *Puru-hūta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dīpaka' or 'illustration:' Ś.: its use is to throw light, as it were, upon an idea by some apposite illustration.

<sup>2</sup> The root *jī*, 'to conquer,' with *vi* is rightly conjugated in the ātm. according to Pāṇini, I., 3, 19, but this rule is not always observed.

<sup>3</sup> 'Your highness is known to the inhabitants of the hermitage (to be)

Verse 49. MANDĀKRĀNTĀ, (variety of *ATTASHTĪ*). See Verses 15, 33, 48.

राजा । किम् आश्चापयन्ति ।

उभौ । तत्रभवतः कस्यस्य महर्षेर् असाभिषिद् रक्षांसि न  
इष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता  
सनाथीक्रियताम् आश्रम इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एषा दाणिं अनुज्ज्ञा हे अभ्यर्था ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुज्ज्ञा ते ऽभ्यर्चना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मदसनाद् उच्यतां सारथिः । सवा-  
शासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

दौवारिकः । यद् देव आश्चापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ महर्षे ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं त्वयि ।

आपन्नाभयसन्नेषु दीक्षिताः खलु पौरवाः ॥ ५० ॥

staying here.' *Āśrama-sad* = *śrama-vāsin*, 'a dweller in a hermitage,' 'a hermit:' so *nāka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pāṇini, iii., 2, 188; ii., 3, 67. See also Raghuvansa, x., 40., *viditam tapyamānam tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

<sup>1</sup> The neuter *rakshas* has the same sense as *rākshasa*: see page 39, note 6.

<sup>2</sup> *Rātram*: see page 86, note 1. *Dvītyena*: see page 12, note 1. *Sandihī-kriyatām*: see page 26, note 1.

<sup>3</sup> 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed;' i.e., Whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects: See page 85, note 4. The above is the reading of



राजा ॥ सप्रथमं ॥ गच्छतां पुरो भवन्ती । अहमप्यनुपदम्  
चावत एव ।

उभौ । विजयस्य ॥ इति निष्क्रान्तौ ॥

राजा । माठय । अयसि ब्रह्मन्सादर्शनं कुतश्च ।

विदूषकः । पठमं सपरिवाहं आसि । दाणिं रक्षसवृत्तमेण

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन

विन्दूनि णावसेसिदो ।

विन्दुरपि नावसेवितः ।

राजा । मा भैषीः । ननु मममीपे वर्तिष्यसे ।

विदूषकः । एष तव चक्ररक्षीभूदोऽस्मि ।

विदूषकः । एष तव चक्ररक्षीभूतोऽस्मि ।

दौवारिकः ॥ प्रविश्य ॥ सज्जो रधो भद्रिणो विजयप्रस्थानम्

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanāgarī and some of the Bengālī MSS. The old Bengālī [Bodleian 234] has *satrena*, and some begin the verse with *upakārini sarveshām*, 'the helper of all.' *Yukta-rūpam*: Cf. page 15, line 1. *Āpannā-bhaya-satreshu* = *āpad-gatānām bhaya-trāṇo*: Ś. *Dikshīdāh* = *kṛita-pratishthāh*, 'consecrated.'

<sup>1</sup> *Api* may be used *prāśne* 'in asking a question': Cf. page 35, line 1.

<sup>2</sup> 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left:' this is the reading of the Devanāgarī MSS., supported by K. *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengālī have *aparibādham*, 'unchecked.' *Vṛit-tāntena* = *nāma-grahanena*, 'by the mention.'

<sup>3</sup> 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanāgarī have *esa rakkha-oddō rakkhidomhi*, 'I am protected from the Rākshasa.' The *chakra* is the discus or circular missile weapon of Vishnu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityāri,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidūshaka is probably meant as a humorous compliment.

अवेक्षति । एष उण एअरादो देवीणं आणत्तिहरओ करभओ  
अपेक्षते । एष पुनर् नगराद् देवीनाम् आणत्तिहरः करभक  
आअरओ ।

आगतः ।

राजा ॥ सादरं ॥ किम् अन्नाभिः प्रेषितः ।

दीवारिकः । अहं ।

दीवारिकः । अयं किं ।

राजा । ननु प्रवेक्षतां ।

दीवारिकः । तह ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एमो

दीवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

भट्टा । उवमप्य ।

भर्ता । उपसर्प ।

करभकः । जेदु जेदु भट्टा । देवी आणवेदि । आआमिणि

करभकः । अयतु अयतु भर्ता । देवी आआपयति । आगामिनि

चउत्तदिअहे पुत्तपिण्डपालणो णाम उववामो भविस्सदि । तहिं दीहा-

चतुर्थदिवसे पुत्तपिण्डपालनो नाम उपवासो भविस्सति । तच्च दीर्घा-

उणा अवस्सं अन्हे सम्भावददव्वन्ति ।

युषा अवस्स वयं सम्भावयितव्या इति ।

<sup>1</sup> 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devindm* is here in the respectful plural; so *ambddhik* two lines below: this latter word is peculiar to dramatic language.

<sup>2</sup> *Atha kim* (= *vāddham*, 'yes') is used *angikritau*: See page 45, note 2.

<sup>3</sup> 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-piṇḍa-pālana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengālī MSS. read *putra-piṇḍa-pāraṇa*;

राजा । इतश्च तपस्विकार्यं । इतो गुरुजनाम्ना । इयम् अयनतिक्रम-  
शीलं । किमत्र प्रतिविधेयं<sup>१</sup> ।

विदूषकः । तिसङ्ख्यं विप्र अन्तरा चिह्नं ।

विदूषकः । त्रिसङ्ख्यं इव अन्तरा तिष्ठं ।

राजा । सत्यम् आकुलीभूतोऽस्मि ।

but Ch. substitutes *pālana*, and interprets the phrase by *pura-deha-puṣṭi-prada*: Ś. gives the same interpretation, but reads *paryupāsana* for *pālana*: '*Pinda, deha-mātre iti Medinī*,' 'According to Medinī *pinda* has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanāgarī reading of this passage [*pravṛtta-pāraṇa upaśā*, 'a fast which has come to an end.'] is not very satisfactory. *Upaśā* = *vrata*, 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rāja*, and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dirghadyūṣhā*: See page 8, note 2. *Vayam* is used by the same rule that the plural *devindām* is employed above. *Sambhāvayitavyā*: See page 25, note 1, at end.

<sup>१</sup> 'In this direction the business of the hermits, in the other the command of a venerable hermit (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dvayam api*, 'both the one and the other:' *api* is often affixed to *dvau* in this sense: See Amara., II., 1, 5; Mālavik., page 16, line 22: In Hitop., line 2048, *dvayam* without *api* has the sense of 'both.'

<sup>२</sup> 'Stand in the middle, like Trisanku.' The story of this monarch is told at length in the Rāmāyana, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vasiṣṭha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Chāṇḍāla. In this pitiable state he had recourse to Viśvāmitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

कृत्योर् मिश्रदेवताद् द्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः क्षीतः क्षीतोवहं यथा ॥ ५१ ॥

॥ विचिन्त्य ॥ यत्ने । त्वम् अमया पुत्र इति प्रतिगृहीतः । अतो भवान् इतः प्रतिनिवृत्त्य मां तपस्विकार्यव्ययमानवम् आवेष्ट्य तत्रभवतीनां पुत्र-कृत्यम् अनुष्ठानम् चर्हति ।

attend. Upon this the enraged Viśwāmītra, by his own power, transported Trīśanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwāmītra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Purāṇas [Wilson's translation of the Vishṇu-P., page 371, note.] They and the Hari-vanśa describe Trīśanku as a wicked prince, guilty of three heinous sins [*śanku*]. Śankara adopts this view of his character, and calls him *Kṛita-bahutara-malina-karmā rājā*. *Antard* = *tapovana-swa-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Trīśanku is quite characteristic of the Vidūshaka and affords an example of the 'Vyāhāra alankāra:' Ś. and Ch.

'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purāḥ* = *agre*, 'in front,' 'ahead.' *Pratihatam śaile*, 'which has struck on a rock,' is the reading of the Bengālī MS. [Bodleian, 233] and of all the Devanāgarī: the other Bengālī and Śankara read *śailaś*, which I think preferable: Compare the sentiment at page 58. *Srotovaham* = *nadi-sambandhi*, 'belonging to a *srotovahā* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotāḥ*: the Devanāgarī read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahā*, but has the adjective. The above furnishes an example of the 'Yathopamā alankāra,' or comparison by the use of the conjunction *yathā*.

\* 'You have been received by the Queen-mother as a son; therefore let

Verse 51. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51.

विदूषकः । एंक्खु मं रक्खोभीरुअं गणेषि ।

विदूषकः । ननु खलु मां रक्खोभीरुअं गणेषि ।

राजा ॥ सखितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । जह रात्राणुएण गन्तव्वं तच्च गमिस्सुं ।

विदूषकः । यथा राजानुजेण गन्तव्यं तथा गमिंय्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयायि-  
कांस्त्वथैव सह प्रस्थापयामि ।

विदूषकः ॥ सगर्व्वं ॥ तेण हि जुवराओहि दाणिं संबुत्तो ।

विदूषकः ॥ सगर्व्वं ॥ तेन हि युवराजो ऽस्मि ददाणीं संबुत्तः ।

राजा ॥ आत्मगतं ॥ अपलो ऽयं वटुः । कदाचिद् अस्मात्प्रार्थनां  
अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वच्चे ॥ विदूषकं हस्ते  
गृहीत्वा प्रकाशं ॥ वयस्स । अविगौरवाद् आश्रमं गच्छामि । न  
खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah*, i.e., *twam poshita-putro bhavasi*, 'You are an adopted son:' Ś. : Some have *putratwam* for *putra-kṛityam*.

<sup>1</sup> 'How is this possible in your honour?' *Bhavati*, locative case of *bhavat*. *Sambhāvayate* may mean, 'is fitting,' 'is consistent.'

<sup>2</sup> 'I will go, as it should be gone by the younger brother of a king.'

<sup>3</sup> *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

<sup>4</sup> *Vaṭṭu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

<sup>5</sup> *Prārthanā* = *abhilāshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalā-vishayānu-sandhāna-rūpa-kathām*, 'the story of my pursuit of Śakuntalā:' Ś.

<sup>6</sup> 'On account of my veneration for the Rishis,' *lit.*, 'from the venerableness of the Rishis.'

क वयं क परोक्षमन्मथो मृगश्रावैः समम् एधितो जनः ।

परिहासविजल्पितं सखे परमार्थेन न युज्यतां वचः ॥ ५२ ॥

विदूषकः । अहं ।

विदूषकः । अयं किं ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयो ऽङ्कः ॥

<sup>1</sup> 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' 'Kwa-dwayam atyantāsambhāvāndyam,' 'The two *kwās* are expressive of excessive incompatibility: Ś. See page 13, note 1. 'Nāgarikāranya-janayoh sambandho nopapadyate iti bhāṣah,' 'The meaning is that a connection between a town-bred person and a forester is not possible.' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajñāta-manmatha* or *agochara-kāma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vijalpitam* = *hāsyā-bhāṣhitam*: K. = *kautuka-bhāṣhitam*: Ś.: the Bengālī MSS. read *vikalpita*, 'invented.' Cf. *parihāsa-vijalpa* in the 6th act. *Paramārthena* = *tatthvāna*.

Verse 52. VAITĀLĪYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

— — — — — || — — — — —

॥ ततः प्रविशति कुशान् आदाय यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र  
एवाश्रमं तत्र भवति निरुपश्रवानि नः कर्माणि संवृत्तानि ।

का कथा वाणसन्धाने व्याशब्देनैव दूरतः ।

उद्धारेणैव धनुषः स हि विघ्नान् अपोहति ॥ ५३ ॥

<sup>1</sup> 'The pupil of the sacrificing-(bráhmaṇ) bearing knása-grass.' *Yajamāna* is for *yajman*, 'a sacrificer:' See Raghu-v., xviii., 11 : In Telugu it has acquired the sense of 'master:' Compare *tatah praviśato Bharata-śiṣhyau*: Vikram., Aot 3. Dr. B. reads *yajamānaś śiṣhyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śiṣhya*, in fact, denotes a Brahmachári, or young bráhmaṇ in that state of pupilage through which every bráhmaṇ had to pass, living in the house of some superior bráhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *knása-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. Manu, ii., 176 *et seq.* *Kuśán*: see page 18, note 1.

<sup>2</sup> 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *pravishṭa eváramam tatrabhavati*, etc. The student need hardly be reminded that *pravishṭa-matre*, etc. is in the loc. case absolute.

<sup>3</sup> 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Ká kathá*, 'what account?' *i.e.*, What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*śara-sandhānam*

चावद् दमान् वेदिसंस्तरणार्थं दर्भान् चलिंश्च उपहरामि ॥ परिक्रम्या-  
वसोऽयं च । आकांशे ॥ प्रियंवदे । कस्येदम् उशीरानुसेपनं मृषासवन्नि-  
च नलिनीपत्राणि नीर्यन्ते ॥ अतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

*antarena*: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer kinasti nāgān*. Vikram. Act I. *Hunkāra* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called *Utprekshā*, or hyperbolical comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

<sup>1</sup> 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

<sup>2</sup> *Ritviḥ*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice'; 'one who sacrifices at the prescribed time.' *Anritviḥ yajnam na gaccheth* 'one ought not to go to (perform) a sacrifice unattended by an officiating brāhman.' Manu, iv., 57; ii., 143.

<sup>3</sup> 'In the air,' i.e. speaking in the air. This is an example of *ākāśa-bhāṣitam* or *ākāśa-vākya*, which is defined by Śāṅkara to be *dūra-stha-bhāṣanam*, 'speech at a distance,' or *āśarīram nivedanam*, 'bodiless statement;' and by Kāṭavema as *apraśiṣṭaiḥ saha dīpāḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Kāṭavema *ākāśe* is followed by the words *lakṣham* or *lakṣhyam baddhva*, 'fixing his gaze.' Cf. *Ākāśa-baddha-lakṣah*. Vikram. Act 4, and *Mudrā-rākṣh*, p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākāśa-bhāṣitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhīntya*) repeats the imaginary reply, always introducing it with the words, *kim bravīṣi*: Sāhit.-darp., p. 177, at end.

<sup>4</sup> 'For whom are brought this *uśtra*-ointment and lotus-leaves, with fibres attached?' *Uśtra* = *virāṇa-kanda*, the root of *virāṇa*, a fragrant grass [*Andropogon muricatum*] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mṛṇḍala* = *visa*, 'the fibres of the stalk of the lotus.'



सङ्गनाद् बलवद् अस्वस्वा शकुन्तला । तस्याः शरीरनिर्वापणायेति ।  
 प्रियंवदे यत्नाद् उपचर्यतां । सा हि तत्रभवतः कुलपतेर् उच्छ्रितं ।  
 अहमपि तावद् वैताविकं शान्त्युदकम् अस्मै शौतमीहस्ते विसर्जयिष्यामि  
 ॥ इति निष्क्रान्तः ॥

### ॥ विष्कम्भः ॥

<sup>1</sup> 'Śakuntalā is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhandt* = *dghātāt*: K. : = *abhibhavāt*: Ś. : = *paribhavāt*: Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvāpāna*, 'a refrigerant remedy': Wilson.

<sup>2</sup> 'Let her be nursed with care; for she is the (very) breath of his reverence (Kauwa), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchchhwasitam* = *prāṇdh*, 'breath:' = *jīvanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumāra-s., vii., 4. *Vaitānika* = *vitānakhya-yāga-sambandhi*, 'belonging to the sacrifice called *vitāna*,' 'sacred,' 'holy.' *Vitāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śānttyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kauwa: K.

<sup>3</sup> The Vishkambha or Vishkambhaka, according to the Śāhitya-darpana (p. 146), and Kāṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skambh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vṛtta-vartishyamānānām kathāśāśānām nidarśakāḥ, sankshiptārthastu viṣhkambhāḥ*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrāntau, viṣhkambhakaḥ*] would seem

॥ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्यो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastāvanā [*ādāv ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nicha*] who speak Prākṛit *anuddāttoktyā* 'in the low tone'; and the middling [*madhya*, *madhyama*] who speak Sanskrit *uddāttoktyā* 'in the high tone'; but not by the chief [*pradhāna*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Mīśra or Sankīrṇa, i.e., mixed: [*Madhyena madhyamābhyām vā pātrābhyām samprayojitah śuddhah syāt tu sankīrṇo nicha-madhyama-kalpitaḥ*]. Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva svyaktaiḥ praveśaka iti smṛitah*: K. *praveśaka eva viśhkambhakah*: Ś.]; although the Sāhitya-darpana restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anuddāttoktyā nicha-pātra-prayojitah, anka-dvayāntar vijñeyah śesham viśhkambhako yathā*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśī, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidūshaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं सा बासा परवतीति मे विदितं ।

न च निष्ठाद् इव सलिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥

भगवन्कुसुमायुध । त्वया चन्द्रमसा च विम्वसनीयाभ्याम् अतिसन्धी-  
यते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मिलम् हृन्दोर्

इयम् हृदम् अयथार्थं दृश्यते मदिधेषु ।

विस्मृजति हिमगर्भेर् अग्निम् हृन्दुर् मयूखैस्

त्वमपि कुसुमवाणान् वज्रसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the Sāhit-darp., the present monologue is a Śuddha-Vishkambha. In the Bengālī MSS. it is termed a Praveśaka. Dr. Boehtlingk justly remarks that the modern epithet Śuddha should be omitted in the text.

<sup>1</sup> 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Śakuntalā).' The Devanāgarī MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hridayam tathāpi nedam nivartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jāne* etc., i.e., I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, etc. [*śāpādinaṁ nāśam vidhāsyati*: Ś.] *Nimnād*, i.e., *deśāt*, 'from low land': see Hitop., l. 2651.

<sup>2</sup> 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindú Cupid or Kāmadeva, 'god of love,' is the son of Vishṇu or Kṛishṇa by Lakshmi, who is then called Māyā or Rukmiṇī. He is armed with a bow

Verse 54. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — |

Verse 55. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20. 88.

भगवन् कामदेव न ते मखनुक्रोशः ॥ मदनवाधां निरूप्य ॥ कुतश्  
ते कुसुमायुधस्य सतत्तैस्त्रयम् एतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-vāna] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshana*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinator;' 4. *Murchchhana*, 'Sense-destroyer;' 5. *Vikarshana*, 'Distracter.' According to Kāṭavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [*Nymphaea Nelumbo*]; 2. the Aśoka; 3. the Śirīsha; 4. the Chūta or Āmra, i.e., the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kāmadeva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chūta or Āmra; 3. the Keśara or Nāga-keśara; 4. the Ketaka; 5. the Vilva or Bela. In both lists the Chūta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the Gīta-govinda (iii., 12; iv., 6), and hence in Act VI its epithet *pañcābhyaḍhika* 'chief of the five.' This epithet is explained by Śāṅkara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the Vikramorvaśī, *kimuta upavana-sahakṛair*, etc. It is clear that some authorities do not include the Mango in the list. The Gīta-govinda (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhūka, the Madhūka, the blue Lotus, the Tila, and the Kuṇḍa. Another account includes the Mallikā or jasmin amongst the five; so that it is difficult to fix the names with any certainty. In Hindú erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-raśmi*, *hima-kara*, *amṛita-sū*, *sudhā-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śītānūs tapanah*: Gīt.-Gov. ix., 10; iv., 7; v. 3: Compare in the Vikramorvaśī, *nandana-vana-vatāḥ śikhina iva* [Act 2]; and *pāddāś śāśinah sukhayanti*, etc. [end of Act iii.] *Sārtha* = *samūha*; properly, a caravan: Hitopadeśa, l. 2574. *Ayathārtham* = *viparīta-kriyam*, 'having a contrary effect.' *Dvayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sāri*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निम्  
 त्वयि ज्वलत्योर्व हवाम्बुराशी ।  
 त्वम् अन्यथा ममथ मद्विधानां  
 भस्मावशेषः कथम् इत्यम् उष्णः ॥ ५६ ॥

<sup>1</sup> 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean : otherwise how couldst thou, O agitator of the soul ! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāmadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyana (I., xxv., 10). "Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvatī), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badava* or *bādava*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's Rāja-taranginī (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmā appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Badavā-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *jwāla-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. UPAJĀTI OF ĀKHYĀNĀKĪ (variety of TRISTUṬṬA), each half-line being either INDRA-VAJRĀ or UPENDRA-VAJRĀ, the former only differing from the latter in the length of the first syllable. See Verse 41.

अथवा ।

अग्निश्मपि मकरकेतुर् मनसोद्वजम् आवहन् अभिमतो मे ।

यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरतीति ॥ ५७ ॥

भगवन् कन्दर्प । एवम् उपाख्यस्व ते न मां प्रत्यनुक्रोशः ।

दृष्ट्वैव सङ्कल्पयतैर् अजस्रम्

अनङ्ग मीतो ऽसि मया विदुर्द्धि ।

आहृत्य चापं अवणोपकण्ठे

मथ्येव युक्तास् तव वाणमोक्षः ॥ ५८ ॥

<sup>1</sup> 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya* = *uddīṣya*, 'with reference to:' Ś. and Ch. : See page 5, note 1; and p. 76, note 3, also Raghu-v. xi., 62, *śāntim adhikṛitya anvayunkta*.

<sup>2</sup> 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *icchā*, 'wish.' *Śraṇapakanīṭha dkrishya* = *karnāntikam āniya*, 'drawing the string of the bow back as far as the ear.' *Upakanīṭha*, 'near,' *lit.*, 'near the neck;' Cf. Raghu-v., ix., 57, *dikarna-kṛishṭam vāṇam*. *Yukta* = *uchita*. The passage from *Bhagavan Kāmadēva* (page 100) to *vāṇa-moksha* is given on the authority of the Taylor and my own Bombay Devanāgarī MS., supported by Śankara and Chandra-śekhara, and by all the Bengālī MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2).

— — — — | — — — — | — — || — — — | — — — | — — — | — — — | — — —

Verse 58. *UPAJĀTI* or *ĀKHYĀNAKĪ* (variety of *TRISHTUBH*). See Verses 41, 56.

। सखेदं परिक्रम्य ॥ क नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः  
 श्रमकान्तम् आत्मानं विनोदयामि ॥ निःश्वस्य ॥ किं नु खलु मे प्रिया-  
 दर्शनाद् ऋते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्यम्  
 अवलोक्य ॥ इमाम् उद्यातपां वेषां प्रायेण लतावलयवत्सु मालिनी-  
 तीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद् गच्छामि ॥  
 परिक्रम्यावलोक्य च ॥ अनया बालपादपवीर्या सुतनुर् अचिरं  
 मतेति तर्कयामि । कुतः ।

सम्मिलन्ति न तावद् बन्धनकोषात् तयावधितपुष्पाः ।

क्षीरस्निग्धाश्चामी दृश्यन्ते किशलयच्छेदाः ॥ ५६ ॥

<sup>1</sup> 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Bengálí have *nirasta-vighnais-tapanwibhir*, 'by the hermits whose obstacles have been removed.'

<sup>2</sup> 'Śakuntalā along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Mālinī, possessed of inclosures of creepers.' *Valaya*, properly an 'inclosure or hedge:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

<sup>3</sup> 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Vithi* = *pankti*. *Sammilanti* = *sankuchanti*, 'contract.' *Bandhana* = *prasava-bandhana* = *vr̥nta*, 'a flower-stalk:' Ś. *Bandhana-koshās* = *vr̥ntabhyan-tardni*: Ś. = *vr̥nta-garbhāni*: Ch. *Ami*, 'these,' i.e. *puro-vartinah*, 'lying in front of us.' *Kiśalaya-chhedāh* = *pallava-khandāh*. *Kṣhira-snig-dhās* = *dugdha-chikkandāh*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalā: hence it would be inferred that she had passed that way. This

Verse 59. *ĀRYA or GĀTHA.* (See Verse 2.)

— | — | — || — | — | — | — | —  
 — | — | — || — | — | — | — | —

॥ स्वर्गं रूपयित्वा ॥ अहो प्रवातसुभगो ऽयम् उद्देशः ।

शक्यम् अरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां ।

अङ्गैर् अमङ्गतप्तैर् अविरलम् आलिङ्गितं पवनः ॥ ६० ॥

॥ परिक्रम्यावलीक्य च ॥ अस्मिन् वेतसपरिचिते सतामण्डपे सखिहितया  
तया भवितव्यं । तथा हि ॥ अधो विसोक्य ॥

अभ्युक्षता पुरस्ताद् अवनाढा जघनगौरवात् पश्चात् ।

दारे ऽस्य पाण्डुशिकते पदपङ्क्तिर् दृश्यते ऽभिनवा ॥ ६१ ॥

is an example of the Anumāna-alankāra:’ Ś. and Ch. Some of the Devanāgarī MSS. omit the above couplet.

<sup>1</sup> ‘Oh! how delightful is this spot by (reason of) the fresh breeze!’ *Aho* an exclamation implying approbation (*prasansdyām*): Ś. *Pravāta* = *prakṛiṣṭa-vāta*: K. = *praśasta-vāta*, ‘a good breeze:’ Ś.: see note 2, page 36.

<sup>2</sup> ‘The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by (my) limbs inflamed by the bodiless one.’ Śākya (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengālī MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Kāṭavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rāmāyana, *śakyam anjalībhiḥ pātum vātdh*, ‘the breezes are able to be drunk by the hollowed palms.’ Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhūtayah śakyam avāptum*, ‘great successes are able to be obtained;’ and the other from Mālavikāg. verse 58, *na śakyam upekṣhitum kupitā*: see also Mahābh., I., 769. *Aravinda*, ‘a kind of lotus’ (Nymphæa): see p. 24, note 2. *Kana-vāhi* = *śikara-vāhaka*: Ś. ‘wafting cool spray.’ *Ananga*, ‘the bodiless god:’ see p. 101, note 1. *Avirala*, lit., ‘having no interstices,’ ‘close.’ The Bengālī read *nirdayam* = *drīdham*.

<sup>3</sup> ‘At the entrance of it where-there-is-white-sand, a fresh line of foot-

Verse 60. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — | — — — | — — — || — — — | — — | — — — | — — | — —

Verse 61. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — | — — — | — — || — — — | — — — | — — — | — — | — —



यावद् विटपान्तरेणावलोकयामि ॥ परिक्रम्य । तथा कृत्वा । सहर्षं ॥  
अथे सख्यं नेत्रं निर्वीणं । एषा मे मनोरथप्रियतमा सकुसुमाक्षरणां  
शिलापट्टम् अधिश्रयाना सखीभ्याम् अन्वास्यते । भवतु । ओष्वाभ्यासां  
विश्रम्भकचितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥

॥ सखावुपवीजयतः ॥

सख्यौ ॥ उपवीज्य । सखेहं ॥ हला मउन्दले । अवि सुखाअदि दे  
सख्यौ ॥ उपवीज्य । सखेहं ॥ हला शकुन्तले । अपि सुखायते ते  
एलिणीपत्तवादो ।

नलिनीपञ्चातः ।

steps is seen, raised in front, depressed behind through the weight of (her hips.) *Avagādhā* = *nimnā*. *Pāṇḍu-sikate* (= *dhavala bāluka*) is a Bahuvrīhi compound agreeing with *dvāre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Pāśchān-natā guru-nitambatayā asyāh pada-panktih*: Vikram., Act 4: and *Śrōṇi-bhārdā alasa-gamaṇā*: Megh., verse 81. Hence one of the names of a lovely woman is *nitambini*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

<sup>1</sup> 'Through the branches.' The Calcutta edition has *vitapāntarito*, 'concealed by the branches.'

<sup>2</sup> 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netrānanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirvāna* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

<sup>3</sup> 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewn with flowers, is attended by her two friends.' *Manoratha-priyatamā*: 'most dear by desire,' not by actual possession or by any other method: K. *Śilā-pattam* = *pāśhānā-khaṇḍam*: see p. 76, note 1. *Anwās* 'to sit near' (*anu*, *ds*.)

<sup>4</sup> 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

<sup>5</sup> 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanāgarī read *suhaadī*

शकुन्तला । किं वीजश्रुति मं सहीश्रो ।

शकुन्तला । किं वीजयतो मां सखी ।

॥ सखी विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । वसवद् अस्मत्प्रसीरा शकुन्तला दृश्यते ॥ सवितर्क ॥  
तत् किम् अयम् आतपदोषः स्नात् । उत यथा मे मनसि वर्तते ॥  
सामिकायं निर्वर्ण्य ॥ अथवा कृतं सन्देहेन ।

समन्वसोशीरं प्रविष्टिसमृद्धासौकवलयं

प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।

समस्तापः कामं मनसिजनिदाघप्रसरयोर्

न तु पीनसौख्यं सुभगम् अपराङ्गं युवतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

<sup>1</sup> 'Can this be the fault of the heat? or as is passing in my mind?' i.e., or is love, as I conjecture, the true cause?

<sup>2</sup> 'This form of my beloved, having the *Uśra* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of Śakuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Uśra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avādha*, 'allaying fever;' the slender fibres of it are now known by the name of *Khaskhas* and are used in India in trellises for cooling the air. *Prasitha* = *adritha*: Ś. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mṛṇḍa-ghatita*] tied loosely round the arm:' Ś. *Sābādham* = *sapīdam*: Ch.: = *sa-vyadham*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so,' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

Verse 62. ŚIKHARINĪ (variety of ATYASHETI) See Verses 9, 24, 44.

प्रियंवदा ॥ जगाम्नि ॥ अणसूए । तस्मै राएसिणो पठमदंसणादो  
 प्रियंवदा ॥ जगाम्नि ॥ अणसूये । तस्मै राजर्वेः प्रथमदर्शनाद्  
 आरहिन्न पञ्जुस्तुआ विन्न सउम्दला । किं पुक्खु से तस्मिन्नि  
 आरम्भ पर्युत्तुका इव शकुन्तला । किं नु खलु अस्मात्तस्मिन्नि  
 अन्नं आतङ्को भवे ।

ऽवमन् आतङ्को भवेत् ।

अणसूया । सहि । ममवि ईदिसी आसङ्गा हिअअस्स । होवु ।  
 अणसूया । सखि । ममापि ईदुग्गी आसङ्गा इदवस्स । भवतु ।  
 पुच्छिस्सं दाव एं ॥ प्रकाशं ॥ सहि । पुच्छिदव्वासि किमपि । बलिअं  
 प्रच्छामि तावद् एनां ॥ प्रकाशं ॥ सखि । प्रष्टव्वावि किमपि । बलीयान्  
 क्खु दे सन्दावो ।  
 खलु ते सन्नापः ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वत्तुकामासि ।  
 शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वत्तुकामासि ।  
 अणसूया । हला सउम्दले । अणमन्तरा खु अन्हे मदणगदस्स  
 अणसूया । हला शकुन्तले । अणमन्तरे खलु आवां मदणगतस्स  
 वुत्तन्तस्स । किन्दु । जादिसी इदिहासणिवन्धेसु कामअमाण्णं  
 वृत्तान्तस्स । किन्तु । चादुग्गी इतिहासणिवन्धेषु कामयमानानाम्  
 अवत्था सुणीअदि तादिसिं दे पेक्खामि । कहेहि । किस्मिन्तं दे सन्दावो ।  
 अवत्था अूयते तादुग्गीं ते प्रेचे । कथय । किस्मिन्तं ते सन्नापः ।  
 विआरंक्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स ।  
 विकारं खलु परमार्थतो ऽज्ञात्वा अणारम्भः प्रतिकारस्स ।

by the oldest MSS. and by K. The Devanāgarī have *kimapi ramanīyam*,  
 'somewhat pleasing.' *Kāman*: see p. 54, note 3. *Prasarayoh*, literally,  
 'of the two prevalences': *prasara* = *prasanga*, 'attachment,' 'connection':  
 8: but the simple meaning is 'spreading,' 'prevalence.'

<sup>1</sup> 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस्-तर्को ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बलिशं क्व मे अहिणिवेशो । सहसा

शकुन्तला ॥ आत्मगतं ॥ बलीयान्-खलु मे ऽभिनिवेशः । सहसा  
एदाणं ए सङ्कणोमि णिवेदिदुं ।

एतथोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । स हि मउन्दले । स दु एमा भणादि । किं अत्तणो

प्रियंवदा । बलि शकुन्तले । स दु एवा भवति । किम् आत्मन  
आतङ्गं उवेक्खसि । अणुदिअहं क्व परिहीअमि अङ्गेहिं । केवलं ला-  
आतङ्गम् उपेक्षे । अनुदिवसं खलु परिहीयसे अङ्गैः । केवलं ला-  
वसमई काआ तुमं ए मुच्चदि ।

वसमयी काया तां न मुञ्चति ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

क्षामक्षामकपोलम् आननम् उरः काठिन्यमुक्तस्त्रवं

मथ्यः क्लान्तरः प्रकामविनताव-चञ्चो हविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvrīhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *ganabhyantara*, 'one who is a member of any private association :'. Wilson's Dict. *Madana-gatasya* : see p. 37, note 1. *Itihāsa* = *purāṇa* : *Ś. Nibandha*, 'a composition,' 'a narrative;' whence *nibandhri*, 'an author.'

<sup>1</sup> 'My attachment [affection] is strong.' *Abhiniveśa* [here = *abhilāsha*] implies firm attachment to or intense pursuit of any object. *Dāṇimapi*, 'even now,' which the Devanāgarī give at the end of this sentence, does not appear in K., or in the Bengālī MSS.

<sup>2</sup> 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

शोच्या च प्रियदर्शना च मदनक्षिष्टेयम् आलस्यते

पचाणामिव शोषणेन मरुता खृष्टा सतामाधवी ॥ ६३ ॥

शकुन्तला । महि । कस्म या अलस्य कहदस्मं । किन्तु आआमद-

शकुन्तला । खलि । कस्म वा अन्यस्य कथयिष्यामि । किन्तु आयास-

त्तिआ दाणिं वो भविस्मं ।

थिपी हदानीं वां भविष्यामि ।

उभे । चदो एव्वक्खु णिच्चन्धो । मिणिद्धजणमंविभत्तं हि दुक्खं

उभे । अत एव खलु निर्वन्धः । खिग्धजनसंविभक्तं हि दुःखं

मज्झवेदणं होदि ।

सज्जवेदनं भवति ।

<sup>1</sup> 'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mādhavī-creeper touched by the wind, the scorcher of (its) leaves.' *Kshāma-kshāma-kapola* = *atikrīṣa-gaṇḍa*: Ś. The repetition of *kshāma* may imply 'becoming gradually every day more and more emaciated;' as Priyamvadā had said *anudivasam parihiyase angaiḥ*. *Kāthinya-mukta*: the Bengālī have *yukta*, but the loss of firmness in the breasts would rather be a sign of debility. *Prakāma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on Gīt.-Gov., iv., 17; vii., 40, explains *nikāma* by *atiśayena*. Similarly *kāma* has the sense of *nīśchitam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śoṣanena* = *śoṣakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pātaka-vāyunā*] K., Ś. *Mādhavī*, a large and beautiful creeper bearing white fragrant flowers, [*Gaertnera racemosa*] to which constant allusion is made in the plays: see page 113, note 2.

<sup>2</sup> 'To whom else shall I relate it (if not to you, my two friends?)' *Yadi kathanīyam tadā bhavatiḥhyām*: Ś.

<sup>3</sup> 'Our importunity is on this very account. Grief shared with affec-

राजा ।

इष्टा जनेन समदुःखसुखेन वाचा

नेचं न वक्ष्यति मनोमतम् चाधिरेतु ।

इष्टो विदित्य वड्डो ऽप्यनवा वद्व्यम्

अचान्तरे अवयकातरतां गतो ऽस्मि ॥ ६४ ॥

गकुन्तला । महि । जदो पड्दि मम इमणपहं आअदो सो तवो-

शकुन्तला । वसि । वतः प्रभृति मम दर्शनपथम् आगतः स तपो-  
वणरक्षिदा राणमी ॥ इत्यर्द्धोक्तेन लज्जां नाटयति ॥

वनरक्षिता राजर्षिः ॥ इत्यर्द्धोक्तेन लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

<sup>1</sup> 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-duhkha-sukha*, 'one who has the same joys and sorrows.' Cf. *sama-duhkha-sukhaḥ pīyate lochanābhyām*: *Vikramorvaśī*, Act I. *Bālā* properly 'a girl sixteen years of age.' *Ś.* *Na na vakhyati* = *vakhyati eva*: *Ś.*: two negatives give intensity to the affirmative [*dvau nishedhau prakṛitam artham gamayataḥ*: *Ś.*]: see page 24, note 1. *Mano-gatam* = *hṛdaya-sīham*: see page 37, note 1. *Atrāntare* = *asminn avasare*: K. *Śravana-kātaratām* = *Śakuntalā-pratiśāhāna-śravana-bhīratām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lakṣa-prasthāpana*, 'sending a letter;' *Snigdha-vikṣita*, 'a loving glance;' *Mṛidu-bhāṣita*, 'soft speech;' and *Dūtī-sampreśana*, 'sending a messenger.' *Ś.* Although *Śakuntalā* had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramādatas*] confess to an affection for some other person: *Ś.*

\* 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]

Verse 64. VASANTATILAKĀ (variety of SAKKARĪ). See Verses 8, 27, 31, 43, 46.

उभे । कषेद् पित्रसही ।

उभे । कषयतु प्रियसखी ।

शकुन्तला । तदा पङ्क्ति तग्गदेण अहिंसासेण एतदवत्थन्दि

शकुन्तला । ततः प्रवृत्ति तद्गतेन अभिसावेण एतदवत्थासि

भुवत्ता ।

बुद्धत्ता ।

राजा ॥ सख्यै ॥ मुतं मोतयं ।

अर एव तापहेतुर् निर्वापयिता स एव मे जातः ।

दिवस इवाभ्युत्थामस्तपात्यये जीवसोक्तस्य ॥ ६५ ॥

शकुन्तला । तं जइ वो अणुमदं तह वडुह जह तस्स राणसिणो

शकुन्तला । तद्यदि वाम् अनुमतं तथा वर्तेथां यथा तस्य राजर्षेर्

of my sight.' A not uncommon idea : Compare *yasya netrayoh pathi sthitā twam* : Vikramorvaśī, Act I.

<sup>1</sup> 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smṛi*, 'to recollect.' *Nirvāpayitā*, lit., 'the extinguisher' = *sukha-hetuḥ*, 'the cause of pleasure.' Ś. According to Kātavama *tapātyaye* = *grihmadānta*, 'at the end of the hot season:' He and Śankara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the Ratnāvalī [p. 64] *Tapati prāvarishī nitardm abhyarna-jalāgamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanāgarī read *ardha-śyāma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. *Ānyā or Gātrā*. (See Verse 2.)

— — — | — — — | — — || — — | — — — | — — — | — — | —  
— — — — | — — | — — || — — — | — — | — — | — — | —

अणुकम्पणिज्वा होमि । असह्य अवस्सं सिञ्च मे तिलोदकं ।  
अणुकम्पनीया भवामि । अन्यथा अवस्सं सिञ्च मे तिलोदकं ।  
राजा । संभवहेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । दूरमभवस्यहा अक्खमा इच्चं  
प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । दूरगतमवस्यहा अक्खमा इच्चं  
कालहरणस्स । जस्सिं वट्ठभावा एसा सो लल्लामभूदो पोरवाणं ।  
कालहरणस्स । यस्सिन् वट्ठभावा एसा स लल्लामभूतः पौरवाणं ।

<sup>1</sup> 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śrāddha, and generally consisted in offering a cake made of rice and milk [*pinda-nirvāpana*]; or in pouring out water [*udaka-dāna, udaka-kriyā*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dāna, tila-tarpana*, etc. The ceremony as performed by Brāhmanas is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattvā sapaviṭram tilodakam*, 'Having poured out water with sesamum-seed and kuśa-grass.' Kāṭavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Duśhyanta says *Nūnam prasūti-vikaleṇa mayā prasūktam, dhautāśru-śeṣam udakam pitarāḥ pibanti*, 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchatam* = *nivāpatam*: K. *Vartethām*; *vrit* may have the sense of 'to behave,' 'to act.'

<sup>2</sup> 'She is far gone in love, and unable to bear loss of time,' i.e., Her love has reached that point which brooks no delay. Compare *dūrārūḍho 'syāḥ pranayah*: Vikramorvaśī, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prākṛit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prāk., p. 245, although the MSS. give *mammaha*.

<sup>3</sup> 'He on whom she has fixed her affections is the ornament of the



ता जुक्तं से अहिलासो अहिनन्दितुं ।  
तद् युक्तम् अस्या अभिलासो ऽभिनन्दितुं ।

अनसूया । तह । जह भणसि ।

अनसूया । तथा । यथा भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिद्विआ । अणुरूपो से अहिणि-  
प्रियंवदा ॥ प्रकाशं ॥ सखि । दिव्या । अणुरूपो ऽस्या अभिनि-  
वेशो । सागरं वज्जिअ कहिं वा महाणई ओदरद । को दाणिं  
वेशः । सागरं वर्जयित्वा कुच वा महानदी अवतरति । क इदानीं  
महाराजं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि ।  
सहकारम् अन्तरेण अतिमुत्तलतां पल्लवितां सहेते ।

राजा । किमच चिचं यदि विशाखे शशाङ्कलेखाम् अनुवर्तते ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved; or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhāvā*: compare in the beginning of Act 3 of *Vikramorvaśī*, *Yasmin baddha-bhāvā 'si twam*.

<sup>1</sup> 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [Mango] can support the Atimukta [Mādhavī creeper] with (its) new sprouts?' *Ava-trī* (properly 'to descend,' or 'alight') is here applied to the disembodying of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavati twam Dushyante evānuraktā*: Ś. The Sahakāra is described p. 27, note 3. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Pundraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidās and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

<sup>2</sup> 'Why need we wonder at this, since the constellation Viśākhā courts [goes after] the young-moon?' i.e., If the constellation Viśākhā [or the sixteenth lunar asterism, which is sometimes written in the dual Viśākhe, as containing two stars] is eager for an union with the Moon, why need we

अनसूया । को उए उवाओ भवे । जेए अविलम्बितं णिष्ठं अ  
अनसूया । कः पुनर् उपायो भवेत् । येन अविलम्बितं निष्ठं च  
सहीए मणोरहं मयादेह ।

सख्या मनोरथं मयादधावः ।

प्रियंवदा । णिष्ठं अन्ति चिन्तणं भवे । सिग्घंति सुअरं ।  
प्रियंवदा । निष्ठं इति चिन्तणीयं भवेत् । शीघ्रं इति सुकरं ।

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śāsánka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohiní) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohiní, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákhá, and Viśákhá would, therefore, be appropriately chosen before Rohiní. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhá* to the two female friends, and *śāsánka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuwartato = anusaratah*: K.

<sup>1</sup> '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

अनसूया । कहं विभ्र ।

अनसूया । कथम् इव ।

प्रियंवदा । एं सो राएसी इमस्मिं सिणिङ्कदिट्टीए सुइदाहिजा-

प्रियंवदा । ननु स राजर्विर् अस्मां खिग्धदृष्ट्या सूचिताभिज्ञा-  
यो इमाहं दिअहाहं पञ्चाअरकिसो लक्खीअदि ।

स इमानि दिवसानि प्रजागरुक्ष्यो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथाहि

इदम् अग्निमिदैर् अनखापाद् विवर्धमणीकृतं

निग्नि निग्नि भुजन्वखापाङ्गप्रवर्त्तिभिर् अमुभिः ।

अनतिबुलितव्याघाताङ्गं मुञ्चर् मणिवन्धनात्,

कनकवलयं खसं खसं मया प्रतिसार्धते ॥ ६६ ॥

<sup>1</sup> 'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [*i.e.*, as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Āpānga* = *netra-prānta*. *Pravaritibhīḥ* = *akhaladbhīḥ*. *Anatūlūta* = *atisakta*, 'closely adhering:' K: = *nābhilūpta*: Ś. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalā, *śartra-lūlitā*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanāgarī all have *anabhlūlūta* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengālī MSS. Through emaciation and disuse of the bow (*Cf.* p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love. Compare Megha-dūta, verse 2: *Kanaka-valaya-bhṛaṇśa-rikta-prakoshīhaḥ*,

Verse 66. HARIṆĪ (variety of AṬYASHTĪ) containing seventeen syllables to the half-line, each half-line being alike.

~~~~~ | ~~~~~ | ~~~~~~ ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअनलेहो से करीअद् । दमं  
 प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । दमं  
 देवदामेसावदेसेण सुमणोगोविदं करिअ से हत्थअं पावदस्सं ।  
 देवताशेषापदेशेण सुमणोगोपितं कृत्वा अस्य हस्तं प्रापयिस्वामि ।  
 अनसूया । रोअद् मे सुउमारो पओओ । किं वा सउन्दला  
 अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला  
 भणादि ।

भणति ।

शकुन्तला । सहीणिओओवि विकणीअदि ।

शकुन्तला । सखीनियोगो ऽपि विकस्यते ।

‘having the fore-arm bare by the falling of the golden bracelet.’ The Bengálí have *anatilulita-jyá ghátámkád*, agreeing with *manī-bandhandā*, which would appear at first sight to be the better reading. I have followed Kāṭavema and the Devanāgarī MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Kāṭavema observes, be taken adverbially. *Manī-bandhana* ‘the wrist,’ ‘the place of binding jewels.’

<sup>1</sup> ‘Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.’ *Madana-lekha* = *ananga-lekha*: Ch. : = *smara-bhāva-sūchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatā-śeṣhāpadēśena*; the Bengálí read *devatā-sevāpadēśena*, ‘under pretext of honouring a divinity,’ supported by Ś. Kāṭavema reads *devatā-vyāpadēśena*, with the word *prasāda* inserted in the margin. *Devatā-śeṣha* is supported by Ch., and explained by him as *nirmālyam*, ‘the remains of an offering of flowers presented to an idol.’ Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

<sup>2</sup> ‘This very injunction [suggestion] of my friend is weighed (in my mind),’ i.e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahī*.

प्रियंवदा । तेण हि अत्तणो उव्वसासपुव्वं चिन्नेहि दाव किम्पि  
प्रियंवदा । तेन हि आत्मान उपन्यासपूर्वं चिन्तय तावत्किमपि  
ललितप्रपदबन्धनं ।

ललितप्रपदबन्धनं ।

शकुन्तला । हला । चिन्नेमि अहं । अवधीरणभीरुं पुणो वेवद  
शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुकं पुनर् वेपते  
मे हिअअं ।

मे हृदयं ।

राजा ॥ सहर्षं ॥

अयं स ते तिष्ठति सङ्गमोत्सुको

विशङ्कवे भीरु यतोऽवधीरणा ।

समेत वा प्रार्थयिता न वा अयं

अत्रिया दुरापः कथम् ईक्षितो भवेत् ॥ ६७ ॥

<sup>1</sup> 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyāsa-pūrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam* : Compare *lalitārtha-bandham* : Vikramorvaśī, Act 2.

<sup>2</sup> 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrī* = *Lakshmi*, 'the goddess of beauty and fortune,' here identified with *Śakuntalā* or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengālī MSS. is omitted in all the Devanāgarī, and is most probably spurious.

Verse 67. VANSASTHAVILA (variety of JAGATī.) See Verses 18, 22, 23.

सख्यो । अथि अत्तगुणावमाणिणि । को दाणिं सरीरणिन्वाष-  
सख्यो । अथि आत्तगुणावमानिनि । क इदानीं सरीरनिर्वाप-  
दत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदि ।

विचीं सारदीं ज्योत्स्नां पटान्तेन वारयति ।

शकुन्तला ॥ सस्मितं ॥ णिओइदा दाणिंन्दि ॥ इत्युपविष्टा

शकुन्तला ॥ सस्मितं ॥ निद्योजिता इदानीम् अस्मि ॥ इत्युपविष्टा  
चिन्तयति ॥

चिन्तयति ॥

राजा । स्नाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकयामि । यतः

उत्तमितैकभूषतम् आननम् अस्माः पदानि रचयन्वाः ।

कष्टकितेन प्रययति मय्यनुरागं कपोलेन ॥ ६८ ॥

<sup>1</sup> 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i.e., according to Śankara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirōḍapayitrim* : see p. 97, note 1. *Paṭāntena* : Compare in Act V. *Paṭāntena mukham doriṭya rodīti*.

<sup>2</sup> 'I am now (acting) under (your) directions,' i.e., It is by your orders that I do this : *Niyojitāmi bhavatibhyām giti-karaṇa*, 'I am directed by you to compose verses : ' Ś. : I am only following your directions, therefore you are responsible, if I meet with a repulse : Ś.

<sup>3</sup> 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimashena* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur ! dont je serais jaloux que le moindre clignement d'œil me privât un instant !' *Kantakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengálí have *pulaká-*

Verse 68. *ĀRYĀ or GĀTHĀ. See Verse 2.*

— — — | — — | — — — || — — — | — — | — — — | — — | — —

शकुन्तला । हला । चिन्तिदा मए गीदिआ । ए कख सखिहिदा-  
 शकुन्तला । हला । चिन्तिता मया गीतिका । न खखु सखिहिता-  
 णि उण लेहणसाहणाणि ।  
 नि पुवर् लेखनसाधनानि ।

मिथंवदा । इमस्मिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खि-  
 मिथंवदा । अस्मिन् सुओदरसुउमारे नलिनीपत्ते नखैर् निशि-  
 तवणं करेहि ।  
 तवर्षं कुंइ ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । सुणुह दाणिं सङ्गदत्थं  
 शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । इदमुत्तम-रदानीं सङ्गताथं  
 ण वेत्ति ।  
 न वेत्ति ।

उभे । अवहिदम्ह ।

उभे । अवहिते खः ।

*chitana*, and the Calcutta edition *pulakānchitana*, meaning the same. Horri-  
 pilation, or the erection of the hair of the body (*pulaka*, *roma-kantaka*,  
*romānchana*) is considered by the Hindús to be an indication of exquisite  
 delight or pleasurable emotion. The Dictionary does not give this sense to  
*kantaka*, but it is so used in Vikramorvaśī, Act I., *mama angam sa-roma-*  
*kantakam ankuritam*.

<sup>1</sup> 'But the writing-materials indeed are not at hand.' Most of the MSS.  
 have *hu* for Sanskrit *khalu*. Lassen (Institut. Prāk., p. 192) shows that *kkhu*  
 is the proper form after a short vowel.

<sup>2</sup> 'Engrave the letters [make engraving of the letters] with your nails on  
 this lotus-leaf smooth as a parrot's breast.' *Sukodara*: In Vikramorvaśī,  
 Act IV., the colour of a scarf is compared to the same thing [*sukodara-*  
*śyāman standāśukam*] and in Mahābh. ii., 1035, the colour of horses  
 [*sukodara-samān hayān*]. The Prākṛit is answerable for *nikshipta-varnam*  
*kuru*. This is the reading of all the Devanāgarī; the Bengālī have *pada-*  
*chheda-bhaktiyā nakhair ālīkhyatām*.

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुज्झ ण आणे हिअश्रं मम उण कामो दिवावि रत्तिमि ।

तव न जाने इदं मम पुनः कामो दिवापि रात्रिमपि ।

णिग्विण तवेइ वलिअं तुद वुत्तमणोरहाइ अङ्गाइ ॥ ६६ ॥

निर्घृण तपति बलीयस् तपि वृत्तमनोरथाया चङ्गाणि ॥ ६६ ॥

राजा ॥ वदसोपसृत्य ॥

तपति तनुगात्रि मदनस् त्वाम् अग्निं मां पुनर् इदमेव ।

मपचति यथा शशाङ्कं न तथा हि कुमुदतीं दिवसः ॥ ७० ॥

<sup>1</sup> 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanāgarī agree, but give *manorahāim* for *manorathāni* in concord with *angāni*. *Manorahāi* and *manorahas* may both stand for the Sanskrit gen. fem. *manorathādyā* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prāk., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkripa tapayati bālyas twad-abhimukha-manorathādyā angāni*]. This verse is called by Kātavema, the *upanyāsa*: compare p. 117, note 1.

<sup>2</sup> 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatī chandra-virahena santaptā bhavati*: Ś.] here compared to Śakuntalā. *Kumudvatī* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śāśanka*: see p. 24, note 2 at end: Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. GĒTĪ or UDETHĀ. See Verse 4.

— — — | — — | — — — || — — — — | — — | — — — | — — | — —

Verse 70. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — — | — — — — | — — — — || — — — — | — — | — — — — | — — | — —





॥ राजोपविशति । शकुन्तला सख्या तिष्ठति ॥

प्रियंवदा । दूवेणमि वो अलोषाणुरात्रो पञ्चक्खो । सहीसिणेहो

प्रियंवदा । इयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीसेहो

उण मं पुणरुत्तवादिणिं करेदि ।

पुनर् मां पुनरुक्तवादिनीं करोति<sup>१</sup> ।

राजा । भद्रे । नैतत्परिहार्यं । विवक्षितं अनुक्तम् अनुतापं जनयति ।

प्रियंवदा । आबणस्स विसअवासिणो जणस्स अत्तिहरेण रखा

प्रियंवदा । आपणस्य विषयवासिणो जनस्य अर्त्तिहरेण राज्ञा

होदञ्चन्ति एसो वो धम्मो ।

भवितव्यम् इति एष वो धर्मः ।

<sup>१</sup> 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptance of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted,' and hence sometimes simply 'additional.' Thus in the *Vikramorvasī*, Act 3. the torches are said to be *punar-uktāḥ chandrikāyām*, 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktāvali-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: *Mālavikāg.* p. 63, l. 5. *Sakhi-mehah* = *sakhi-vishayaka-pranayah*.

<sup>२</sup> 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tāpa*, lit., 'after-pain,' i.e., repentance.

<sup>३</sup> 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengālī have *śrāma-vāsino* for *rishaya-vāsino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्परं

प्रियंवदा । तेण हि इदं णो पिअमहो तुमं उद्धिमिअ इमं

प्रियंवदा । तेन हि इदम् आवधोः प्रियवस्त्री ताम् उद्धिष्य इदम्

अवत्यन्तरं भगवता मन्त्रेण आरोविदा । ता अरुहसि अश्रुववत्तो ए

अवस्थान्तरं भगवता मदनेन आरोपिता । तद् अर्हसि अभ्युपपत्त्या  
जीविदं मे अवलम्बिदुं ।

जीवितम् अस्या अवलम्बितुं ।

राजा । भद्रे । साधारणोऽयं प्रणयः । सर्वयानुगृहीतोऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हन्ता किं अन्ते उरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हन्ता किम् अन्तःपुरविरह-

पञ्चसु अस्म राणमिणो उवरोहेण ।

पर्यसु कस्य राजर्षेर् उपरोधेन ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा

इदयसन्निहिते इदं मम ।

यदि समर्थयसे मदिरेक्षणे

मदनवाणहतोऽस्मि हतः पुनः ॥ ७२ ॥

<sup>1</sup> 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

<sup>2</sup> 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddiṣya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthāntaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Āropitā* = *prāpitā*: Ś.

<sup>3</sup> Compare, in the *Vikramorvaśī*, Act 2, *Sādharaṇo 'yam ubhayoh pranayah*.

<sup>4</sup> 'What (can you mean) by detaining the Rājārshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

<sup>5</sup> 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

अनसूया । वयस्स । बद्धवस्त्रहा रात्राणो सुणीअन्ति । जह णो  
अनसूया । वयस्स । बद्धवस्त्रभा राजानः श्रूयन्ते । यथा नो  
पित्रसही बन्धुअणसोअणिज्जा ए होइ । तह णिव्वाहंहि ।  
प्रियवस्त्री बन्धुजनशोचनीया न भवति । तथा निर्वाह्य ।

राजा । भद्रे । किं बड्ढना ।

परियहवड्ढत्वे ऽपि हे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च युवयोर् इदं ॥ ७३ ॥

उभे । णिव्वदन्ह ।

उभे । निहृते स्तः ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 63 [*hatamapi nihantyo eva madanah*]. *Hridaya-sannihito* = *man-manovastháyini*, 'O thou that abidest in my heart: *Ś*: = *chittárudho*: Ch. *Madirā*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful,' or to *ishad-ghurnana-shila*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

<sup>1</sup> 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalā. *Pratishthā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' *Ś*: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutvo* = *kalatra-bāhulyo*. The Devanāgarī MSS. read *samudra-vasand*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastrāṇi yasydh*: *Ś*.] The Bengálí all have *samudra-rasand*, which is literally 'sea-girt' [*rasand* = *mekhalā*] and seems to be the better reading. Compare Hitop., l. 2542. Confusion between *rasand* and *vasand* may easily have arisen. *Cha cha*: see page 13, note 1.

<sup>2</sup> In the Bengálí MSS., the dialogue which follows these words has several interpolations.

प्रियंवदा ॥ सदृष्टिचेपं ॥ अणत्तुण । जह एसो इदो दिग्दिट्ठी  
 प्रियंवदा ॥ सदृष्टिचेपं ॥ अनसूचे । यथा एष इतो दत्तदृष्टिर्  
 उस्सओ मिअपोदओ मादरं असेसदि । एहि । सज्जोएस णं ॥  
 उस्सुको स्रगपोतको मातरम् अन्विष्यति । एहि । संघोजयाव एणं ॥  
 इत्युभे प्रस्थिते ॥  
 इत्युभे प्रस्थिते ॥

शकुन्तला । हला । अशरणम्हि । अमदरा वो आअच्छदु ।  
 शकुन्तला । हला अशरणस्मि । अन्यतरा युवयोर् आगच्छतु ।  
 उभे । पुह्वीए जो सरणं । सो तुह समीवेवड्ड ॥ इति निष्क्रान्ते ॥  
 उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥  
 शकुन्तला । कहं गदाओ एव्व ।  
 शकुन्तला । कथं गते एव ।  
 राजा । असम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे  
 वर्तते ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्

सञ्चारयामि नलिनीदलतालवृक्षैः ।

अङ्गे निधाय करभोरु यथासुखं ते

संवाहयामि चरणाव् उत पद्मतांद्री ॥ ७४ ॥

<sup>1</sup> Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother :'  
*Mātrā saha iti anushanga* : Ś. Some word like *paśya*, 'See!' may be supplied before *yathā* in the sentence preceding.

<sup>2</sup> 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' i.e., Am not I here to wait upon thee, in place of thy friends?' The Bengālī add *sakhī-bhūman*. *Ārddhayitā* = *parichāraṇakā*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

<sup>3</sup> 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

Verse 74. VASANTATILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64.

शकुन्तला । तः मण्डपेतिष्ठसु अन्तात् अङ्गराङ्गः स्तः ॥ इत्युत्थाय

शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि ॥ इत्युत्थाय  
मण्डपम् इच्छति ।

गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः । इदं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorū*. According to Pāṇini, IV., i., 69, *Ūru*, 'a thigh or hip,' at the end of this and some other compounds becomes *ūrū* and is declined like *vadhū*; and *karabhorūh* is said to be equivalent to *orittorūh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers,' it is also 'a young elephant.' Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prānyangam* ['is part of an animal'] *tadiva ūruṣ yasyāh śubha-lakṣhaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *orittair* ['round'] *asthābhair karabhopamair prāpnuvantyūrūbhāḥ śaśwat striyāḥ sukham anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopamorūh*: Raghu-vaṇśa, vi., 83. *Samvāhayāmi = mardayāmi*: *Sam-vāh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-tāmrau*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Stri-nakha-pāṭalam kuruvakam*: Vikramorvaśi, Act 2.

<sup>1</sup> 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' i.e., with my foster-father and others.

<sup>2</sup> 'The day is not (yet) cool.' *Aparinirvāna = anapagata-tivrātapah*, 'having its great heat not yet passed off.' 'It was still noon.' Ś. Some MSS. have *anirvāna*, and others *apa-nirvāna* [= *anirvāna*, *nirvāna-rahita*].

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितसनावरणं ।

कथम् आतपे गमिष्यसि परिबाधापेलवैर् अङ्गैः ॥ ७५ ॥

॥ इति बलाद् एनां निवर्तयति ॥

शकुन्तला । पौरव । रक्तविण्म । मञ्जुमन्त नावि ण ऊ अत्त-

शकुन्तला । पौरव । रक्त विनयं । मदनसन्तप्तापि न खलु आत्म-

णो पञ्चमि ।

नः प्रभवामि ।

राजा । भीरु । अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तच्च-  
भवान् नात्र दोषं गृहीष्यति कुलपतिः । अपि च

गान्धर्वेण विवाहेन बह्वो राजर्षिकन्यकाः ।

अयन्ते परिणीतास्तः पित्रभिश् चाभिनन्दिताः ॥ ७६ ॥

<sup>1</sup> 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribádha-pelava* = *dukkháśahishnu*, 'incapable of bearing hardship.' The Bengálí have *komala* for *pelava*.

<sup>2</sup> 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena twam-manoratha-púranam kriyate*, 'so that your wishes may be fulfilled:' Ś.

<sup>3</sup> 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e., will not attribute blame to you in this matter.' *Dr̥ṣṭvā te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dishtyā te*. My own Bombay MS. omits the words entirely, but a blank space indicates that something is left out. *Vidita-dharmā*: see Pān. V. 4, 124. *Dharma* at the end of a Bahuvr̥hi compound becomes *dharman*. Cf. *Yuvām kahatriya-dharmānau*: Hitop., l. 2473.

<sup>4</sup> 'Many daughters of Rájarshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gándharva, and (even) they have

Verse 75. ĀRYÁ or GÁTHÁ. (See Verse 2.)

— | ——— | ——— || ——— | ——— | ——— | ———  
— | ——— | ——— || ——— | ——— | ——— | ———

Verse 76. ŚLOKA or ANUSŪTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च दाव मं । भृशोऽपि सहीजनं अनुमान-  
 शकुन्तला । मुञ्च तावन्मां । भृशोऽपि सहीजनम् अनुमान-  
 इत्सं ।

विद्यामि ।

राजा । भवतु । मोक्षामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्

कुसुमस्येव नवस्य वददेन ।

अधरस्य पिपासता मया ते

सदयं सुन्दरि दृश्यते रसो ऽस्य ॥ ७७ ॥

॥ इति मुखम् अस्त्राः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति  
 नाभ्येन ॥

received the approval of their fathers [been approved by their fathers].’ The Gāndharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*kāma-sambhava*] or the mutual inclination [*anyonyasnehā*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gāndharva* = *paraspara-bhāshayā kṛito vivāha*: K. The long scene which follows this verse in the Bengālī MSS. is omitted in all the Devanāgarī, and must be regarded as an interpolation.

<sup>1</sup> ‘I will again take counsel with my female friends.’ *Anuman* in the causal may mean ‘to ask the consent of,’ ‘to cause or to induce to assent.’

<sup>2</sup> ‘(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go.)’ *Aparikshata*, lit., ‘unhurt,’ ‘uninjured,’ applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. *AUFACCHHANDASIKA*, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

— — — — — ॥ — — — — —



नेपथ्ये । चक्रवाकवज्रं आमन्तेहि सहचरं । उषद्विदा रक्षणी ।  
 नेपथ्ये । चक्रवाकवधुके आमन्त्यस्व सहचरं । उपस्थिता रजनी ।  
 शकुन्तला ॥ ससम्भ्रमं ॥ पौरव । असंस्रमं मम शरीरवृत्तान्तोपल-  
 शकुन्तला ॥ ससम्भ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-  
 श्मस्य अज्जा मोदमी इदो एष्व आगच्छति । दाव विडम्बन्तरिदो  
 आद्य आर्या गौतमी इत एव आगच्छति । तावद् विटपान्तरितो  
 होहि ।

भव ।

राजा । तथा ॥ इत्थात्मानम् आहृत्य तिष्ठति ॥

॥ ततः प्रविशति पाचइसा गौतमी सखी च ॥

सखी । इदो इदो अज्जा मोदमी ।

सखी । इत इत आर्या गौतमी ।

<sup>1</sup> '[Behind the scenes.] O female-chakravāka, bid farewell to thy mate : the night is at hand [arrived].' *Chakravāka-vadhukā* [Pāṇini, VII., 4, 13] i.e., the Chakravāki or female of the Ruddy goose, commonly called the Brahmanī duck (*Anas Casarca*). The male and female of these birds keep together during the day (whence one of their names, *dvandva-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rātri-viśeṣa-gāmin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathānga* or *ratha-pāda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the Vikram., Act 4, *Sahacharim dūre matvā viraushi samutsukah*. Cf. also Meghadūta, verse 82, and Raghu-vanśa, viii., 55.

<sup>2</sup> 'To ascertain the state of my bodily health.' Prakrit has no dative, but gives the force of that case to the genitive.

<sup>3</sup> 'Concealed by the branches:' see page 105, note 1.

<sup>4</sup> 'With a vessel in her hand.' One MS. has *udaka-pātra-hastā*, 'with a vessel of water in her hand.'

गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अग्निं लङ्घयन्दावाहं दे  
गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लङ्घयन्तापानि ते  
अदादं ।

ऽङ्गानि ।

शकुन्तला । अग्निं अतिथि मे विश्वेभ्यो ।

शकुन्तला । आर्य्य अग्नि मे विश्वेभ्यः ।

गौतमी । इतिहा दक्षोदण्ण निराबाधं एव दे शरीरं भवि-

गौतमी । अग्नेन दर्भोदकेन निराबाधम् एव ते शरीरं भवि-  
त्सदि ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वक्षे । परिणतो दिवश्चां ।  
व्यति ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वक्षे । परिणतो दिवसः ।  
एहि । उडजं एव गच्छामः ॥ इति प्रस्थिताः ॥

एहि । उडजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअत्र । पठमं एव सुहोवणदे मणोरहे

शकुन्तला ॥ आत्मगतं ॥ इदं । प्रथमम् एव सुखोपगते मनोरहे  
कातरभावं न मुञ्चसि । माणसविहङ्गिअस्स कहं दे मय्दं सन्दावां ॥  
कातरभावं न मुञ्चसि । सानुअयविचटितस्स कथं ते साम्मतं सन्तापः ॥  
पदान्तरे स्थित्वा । प्रकाशं ॥ लदावलअ सन्दावहारअ । आमन्तेमि  
पदान्तरे स्थित्वा । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्तये  
तुमं भूयो वि परिभोगाय ।

तां भूयो ऽपि परिभोगाय ।

<sup>1</sup> 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idantm vrittam*, 'There is now some freedom from pain.' Ś. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Viśesha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikāg.*, p. 46, l. 9.

<sup>2</sup> 'With this Darbha-water,' i.e., water and Kuśa-grass, mixed and used for the *śāntyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

<sup>3</sup> 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्कान्ता शङ्कुन्मखा बहेतराभिः ॥

राजा ॥ पूर्वस्नानम् उपेत्य । बनिःश्रावं ॥ चहो विप्रवत्यः प्रा-  
र्थितार्थसिद्धयः । मया हि

मुञ्चर् चङ्गुलिसंवृताधरोऽहं

प्रतिषेधाच्चरविक्षवाभिरामं ।

मुञ्चम् चंश्रविर्वर्ति पक्षसाध्याः

कथमयुष्मन्मत्तं न चुम्बितं तु ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [*After advancing a step, standing still again, aloud*] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].  
*Prathamam eva*, etc.: see page 121, line 2. *Sukhopanata*: compare *yad upanatam dukkham sukham tat*: Vikram., end of Act 3. *Vighatita*, 'broken,' distracted with grief.' *Paribhoassa*: see page 129, note 2. *Paribhogāya*: Compare *paribhukta*: page 132, line 1.

<sup>1</sup> 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' *Anguli-samvṛita* = *angulibhṛitā pihita*: Ś. *Adharoshṭhā*: see p. 32, note 5, in middle. *Pratisheddhakshara*, i.e., *na mamādharam chumbanīyam* [*unnamanīyam*] 'my lip must not be kissed': Ś.Ch. *Alam alam mā iti prabhṛitibhīh*, 'by such expressions as 'enough,' 'enough,' 'don't': K. Some of the Devanāgarī MSS. read *pratisheddhāntara*. *Akshara* is 'a syllable,' as well as 'a letter': see *ekakshara* in Wilson's Dictionary. *Anśa-vivartī* = *tiryak-kṛitā*, 'turned on one side': Ch. It may, however, also mean 'revolving on the shoulders' [*anśayor vivartī*]. Śankara mentions another reading, *anga-vivartī* = *krodā-ghūrnamānam*. *Pakṣmaldakṣī* = *chāru-bahu-pakṣma-yuktā*, or *prāśasta-pakṣma-yuktā akṣī yasyāh*, 'who has eyes with beautiful eye-lashes': Ś., and Ch.: i.e., 'Whose eye-lashes are brown like the leaf of a lotus': Ch. The Hindū women used collyrium to darken the

क नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लता-  
वलये मुहूर्तं स्थास्यामि ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिखायाम् इयं

ज्ञान्तो मन्मथलेख एष नलिनीपत्रे नखैर् अप्रितः ।

इहाद् भ्रष्टम् इदं विसाभरणम् इत्यास्यमानेष्वपि

निर्गन्तुं सहसा न वेतसृष्टाश्च कृत्तो ऽस्मि शून्यादपि ॥ ७६ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्प्रवृत्ते

वेदीं ऊताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshkala* is properly, 'possessed of eye-lashes' [*pakshmalavat*] an adjective formed from *pakshman* as *siddhala* from *siddhman*: Pāṇini, v., 2, 97. *Utpakshkala*, 'having upturned eyelashes,' occurs about the middle of the second Act of the *Vikramorvaśī*. *Kathamapi*, 'some-how or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the *Sāhitya-darpana*, [page 116], supported by Chandra-śekhara.

<sup>1</sup> 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athard*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogya*, page 130, note 3 at end. *Muhurtam*: see page 36, note 2, at end.

<sup>2</sup> 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).' *Śarīra-lulita* = *deha-sanghrishita*, 'rubbed by the body:' see *anatilulita*, p. 115, note 1. *Sildyam*: see page 105, note 3, and page 121, note 3. *Kānta*: Śāṅkara and the Bengālī MSS. read *kānta*, 'charming,' 'dear.' *Vidbharana* = *mrindalavalaya*: see p. 106, note 2. *Āsajyamānekahano* = *dropyamānekahano*. *Vetasa-grīhat* = *latā-māṇḍapāt*, 'from the arbour of creepers:' see p. 104, line 4.

Verse 79. ŚĀRDŪLA-VIKRĪPĪTA (variety of ATIDHṚITĪ). See Verses 14, 30, 36, 39, 40, 63.

हावाग् चरन्ति वज्रधा भयम् आदधानाः

सन्ध्यापयोदकपिशाः पिशिताशनानां ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ द्वितीयोऽङ्कः ॥

<sup>1</sup> '[In the air.] The evening sacrificial rite being commenced, the shadows of the Rákshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ákāśe*: see p. 96, note 3. *Savana-karmani* = *homa-karmani*. *Sampravṛitte* = *upakrānte*. *Prakṛīṇdh* is the reading of the oldest MSS.: Śankara reads *vistīṇdh*: the Devanāgarī, *prayastīh*, 'striving,' 'using effort.' *Hutāsanaṇatīm* = *āhitāgnim*. *Bhayam ādadhānāh* = *trāsam utpādayantyah*. *Pīśitāsānānm* = *rākhasānām*. The Rákshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*pīśita*].

Verse 80. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74.

## ॥ अथ चतुर्थाङ्कादौ विश्कर्षः ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्ती सखी ॥

अनसूया । हन्ता पित्र्यं वदे । जइवि गन्धर्वेण विवाहविधिणा पि-

अनसूया । इत्था प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-  
वृत्तकल्याणा सउन्दला अणुरूपभक्तुगामिणी संवृत्तेति पित्र्यं मे  
वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निर्दृतं मे  
हिअं तहवि एत्तिअं चिन्तणिज्जं ।

इदं तथापि इयं चिन्तनीयं ।

प्रियंवदा । कहं विअ ।

प्रियंवदा । कथम् इव ।

अनसूया । अज्ज सो राएमी इट्ठिं परिममाधिअ इसीहिं वि-

अनसूया । अथ स राजपिर् इट्ठिं परिममाय अविभिर् वि-  
सज्जिओ अत्तणो एअरं पविमिअ अज्जउरगमामदो इदोमदं वृत्तं  
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं  
सुमरदि वा ए देत्ति ।

स्मरति वा न वेति ।

प्रियंवदा । वीमद्वा होहि । ए तादिमा आकिद्विसेसा गुणवि-

प्रियंवदा । विश्कर्षा भव । न तादृशा आकृतिविशेषा गुणवि-

<sup>1</sup> See the note on the term Vishkambha, page 97, note 3.

<sup>2</sup> 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gāndharvā*: see p. 127, note 4. *Anurūpa-bhartrī-gāminī*: the Bengālī have *anurūpa-bhartrī-bhāgini*. It may often be translated by 'so thinking.' see p. 140, note 2.

रोधिणी होति । किन्तु तादौ दाणिं इमं वृत्तन्तं सुणिञ्च ए आणे  
रोधिनी भवन्ति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने  
किं पण्डितव्यमिति ।

किं प्रतिपश्यत इति ।

अनसूया । जह अहं देक्षामि । तह तस्स अणुमदं भवे ।

अनसूया । यथा अहं पश्यामि । तथा तस्स अणुमतं भवेत् ।

प्रियंवदा । कतं विञ्च ।

प्रियवदा । कथम् इव ।

अनसूया । गुणवदे कलत्रा पण्डितादणिज्जेत्ति अत्र दाव पठमो

अनसूया । गुणवते कन्वा प्रतिपादनीया इति अयं तावत् प्रथमः

सङ्ख्यो । तं यदि देव एव सन्नादयति । एणं अप्पाआसण किदत्थो

सङ्ख्यः । तं यदि दैवम् एव सन्नादयति । ननु अप्पाआसेन कृतार्थो

गुरुत्वोति ।

गुरुत्वः ।

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवददादं बलिकञ्च-

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-

पञ्चत्तारं कुतुभादं ।

पर्याप्तानि कुसुमानि ।

<sup>1</sup> 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ākriti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipateyate* = *abhidhāyati*: *Ś.* := *prativakti*: K.: Westergaard gives 'respondere' as one sense of *pratipad*. Compare *taoh ohrutuod tatheti pratyapadyata*: *Rāmāy.*, I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

<sup>2</sup> "The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha*: *Ś.*: properly 'a resolve,' 'mental determination': see p. 48, line 4, with note 1 at end.

अनसूया । एं पित्रसहीण सउन्दलाए सोहगदेवआ अच-  
 अनसूया । ननु प्रियसखाः शकुन्तलायाः सौभाग्यदेवता अर्च-  
 णीआ ।  
 नीया ।

प्रियंवदा । जुञ्जदि ॥ इति तदेव कर्मारभेते ॥  
 प्रियंवदा । जुञ्जते ॥ इति तदेव कर्मारभेते ॥  
 नेपथ्ये । अयम् अहं भोः<sup>१</sup> ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अदिधिणा विप्र णिवेदिदं ।  
 अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिधिणा इव निवेदितं ।

प्रियंवदा । एं उडजसखिहिदा सउन्दला ॥ आत्मगतं ॥ अज्ज  
 प्रियंवदा । ननु उडजसखिहिता शकुन्तला ॥ आत्मगतं ॥ अज्ज  
 उण हिअरेण असखिहिदा ।  
 पुनर् इदथेन असन्निहिता ।

<sup>१</sup> 'Is not the guardian-deity of our dear friend Śakuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengālī read *devatāh*, 'deities,' and Śankara adds *Shashtikā-gauri-prabhritayah*, 'such as Shashtikā [Durgā], Gaurī, etc.'

<sup>२</sup> '[*Behind the scenes.*] It is I, ho there!' *Nepathys*: see p. 2, note 2. *Ayam aham āgatoṣmi iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Brāhmaṇ must address an elder saying, 'I am such an one' [*asau nāmāham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, 'It is I' (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-śabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

<sup>३</sup> '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengālī, the Devanāgarī have *atithindm*.

<sup>४</sup> 'With her heart she is not near,' i.e., her heart is absent with Dushyanta.



अनसूया । होद । अलं एत्ति एहिं कुसुमेहिं ।

अनसूया । भवतु । अलम् इत्यङ्गिः कुसुमैः ।

॥ इति प्रस्थिते ॥

नेपथ्ये । आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यम् अनन्यमानसा

तपोधनं वेत्ति न माम् उपस्थितं ।

स्मरिष्यति त्वां न स बोधितो ऽपि सन्

कथां प्रमत्तः प्रथमं कृतामिव ॥ ८१ ॥

प्रियंवदा । हङ्गी हङ्गी । अपिअं एव्य संवुत्तं । कस्मिंषि पूआरुहे

प्रियंवदा । हाधिक् हाधिक् । अग्रियम् एव संवुत्तं । कस्मिन्नपि पूजार्हं

अवरुद्धा सुलहिअआ सउन्दला ॥ पुरो ऽवलोक्य ॥ ए ज्ज जस्मिं

ऽपराद्धा ब्रह्मन्वदया शकुन्तला ॥ पुरो ऽवलोक्य ॥ न खलु यस्मिन्

कस्मिंषि । एसो दुष्वासो सुलहकोपो महेशी । तह सविअ वेअचज्ज-

कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा शस्त्रा वेगचटु-

लुपुञ्जदुष्काराए गर्हए पडिणिवुत्तो । को अलो ज्जदवहादो दहिदं

सोत्फुल्लदुर्वारया गत्या प्रतिनिवृत्तः । को ऽन्यो ऊतवहाद् दहितुं

<sup>1</sup> 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhāvini*: see p. 35, note 2: the Bengālī have *katham atithim paribhavasi*. *Vetsi* = *vibhā-vayasi*: Ś. *Bodhito* = *smdritah*: Ś. *Kṛitam*, i.e., *ātmanaiva*: Ś. *Katham kri* is equivalent to the root *kath*, 'to speak,' 'tell,' 'say,' and *katham kṛitam* to *kathitām*, 'what is spoken,' 'said.'

<sup>2</sup> 'A very unpleasant thing has occurred. Śakuntalā, in her absence of mind, has committed an offence against some person deserving of respect. [Looking on in front.] Not, indeed, against some (mere ordinary) person :

पह्विस्तदि ।

प्रभविष्यति ।

अनसूया । गच्छ । पादेसु पणमिन्न णिवत्तेहि णं जाव अहं

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अग्वोदन्नं उपकप्पेमि ।

अर्थोदकम् उपकप्पयामि ।

(for I see that) it is the great Rishi Duvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Śūnya-hṛdayā* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc. : This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanāgarī have *upphulla*, for the Sanskrit *utphula* from the root *sphu*, 'to leap,' allied to *sphur*. *Utpāda* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prakṛit *upphulla*, it may be observed that many consonants in Prakṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukha*, or *suha* may be written for the Sanskrit *sukha*, and *nihita* or *nihita* for *nihita* : Lassen's Instit. Prāk., p. 276, 3. The oldest Bengālī MS. has *avirala-pādoddhārayā*, and the Calcutta edition *avirala-pāda-twarayā gatyā*. As to Duvāsas, he is a Saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purānas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons : see Vishnu-Pur., p. 70. With regard to the title Maharshi : see p. 38, note 3, and p. 43, note 2.

<sup>1</sup> 'Who beside Fire will have (such) power to consume?' Śāṅkara has *tathā* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Brāhman is frequently compared to fire : see p. 74, note 3, and p. 49, note 2.

<sup>2</sup> 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तह ॥ इति निष्काम्ना ॥

प्रियंवदा । तथा ॥ इति निष्काम्ना ॥

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अम्नो । आवेभक्खलिदाए

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अहो । आवेभक्खलितया

गईए पञ्चदं मे हत्थादो पुप्फभाअणं ॥ इति पुष्पोच्चयं रूपयति ॥

गत्या प्रभष्टं मे हस्तात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश्व ॥ सखि । पकिदिवक्को सो कस्स अणुणअं पडि-

प्रियंवदा ॥ प्रविश्व ॥ सखि । प्रकृतिवक्कः स कस्स अनुमयं प्रति-

गेण्हदि । किम्पि उण साणुक्कोसो किदो ।

गृह्णाति । किमपि पुनः सानुक्कोः कृतः ।

अनसूया ॥ सस्मितं ॥ तस्मिं वज्र एदम्पि । कहेहि ।

अनसूया ॥ सस्मितं ॥ तस्मिन् वज्र एतदपि । कथं ।

प्रियंवदा । जदा णिवत्तिदुं ण इच्छदि । तदा विष्णुविदो मए ।

प्रियंवदा । यदा निवर्तितुं न इच्छति । तदा विज्ञापितो मया ।

भअवं । पढमंत्ति पेक्खिअ अविष्ठादतवप्पहावस्स दुहिदजणस्स भअ-

भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहितृजनस्य भग-

वदा एको अवराहो मरिसिदव्वोत्ति ।

वता एको ऽपराधो मर्षयितव्य इति ।

prepare a propitiatory offering and water.' The Bengālī have *patitod*, 'having fallen' for *pranamya*. *Arghyodakam*: see p. 35, notes 3 and 4.

<sup>1</sup> 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchohaya*, 'collecting together in a heap': see p. 79, line 3.

<sup>2</sup> 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

<sup>3</sup> 'Even this (somewhat) was much for him: say on.'

<sup>4</sup> 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदो मे वचनं अल्लहाभविदुं एारिहदि । किन्तु  
प्रियंवदा । ततो मे वचनम् अन्यथाभवितुं नार्हति । किन्तु  
अहिष्णाणाभरणदंशेण साधो णिवत्तिस्मदित्ति मन्तअन्तो सअं  
अभिज्ञानाभरणदर्शनेन शापा निवर्तिव्यत इति मन्तयमाणः स्वयम्  
अन्तरिहदि ।

अन्तर्हितः ।

अनसूया । मङ्गं दाणिं अस्समिदुं अत्थि । तेण राएमिणा  
अनसूया । शक्यम् इदानीम् आश्रयितुम् अस्ति । तेन राजर्षिणा  
ममपत्न्यदेण मणामहेअङ्किअं अङ्गुलीअं सुमरणीअंत्ति सअं पि-  
सम्यखितेन खनामधेयाकितम् अङ्गुलीयकं सरणीयम् इति खयं पि-  
णद्धं । तस्मिं माहीणावाआ मउन्दला भविस्सदि ।  
नद्धं । तस्मिन् खाधीनोपाया शकुन्तला भविस्सति ।

प्रियंवदा । मङ्गि । एहि । देवकज्जं दाव णिव्वत्तेह ।

प्रियंवदा । सखि । एहि । देवकार्यं तावन् निर्वर्तयावः ।

*Prathamam iti:* The Bengálí, supported by K., have *prathama-bhaktim avekahya*, 'in consideration of her former devotion.'

<sup>1</sup> "My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.] *Abhijnána-bharaṇa*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nārihadi:* see p. 53, note 2. *Swayam antarhitā*, lit., 'he became self-hidden.'

<sup>2</sup> 'A ring stamped with his name was by that Rájārshi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalá will be possessed-of-a-resource-in-her-own-power.' *Sva-náma-dheyankitam:* see p. 52, notes 1 and 2. *Smaranīyam iti:* properly, 'Saying, "It is a remembrance:"' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengálí add *Śakuntalá-haste*, but

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अणसूए । पेक्ख दाव । वामहत्थोषहि-  
प्रियंवदा ॥ अवलोक्य ॥ अणसूये । पेक्ख तावत् । वामहत्थोपहि-  
दवअणा आलिहिदा विअ पिअसही । भत्तुमदाए चिन्ताए अत्ताणमि  
तवदना आलिखिता इव प्रियमंखी । भर्तृगतया चिन्तया आत्मानमपि  
ए एसा विभावेदि । किं उण आअन्तुअं ।

न एसा विभावयति । किं पुनर् आगन्तुकं ।

अणसूया । पिअंवदे । दुवेण एक्ख णो मुहे एसो वुत्तन्तो चिट्ठदु ।

अणसूया । प्रियंवदे । दयोर एव नौ मुखे एष वृत्तान्तस्तिष्ठतु ।

रक्खणीआ खु पकिदिपेलवा पिअसही ।

रक्खणीया खलु प्रकृतिपेलवा प्रियमंखी ।

प्रियंवदा । को दाणिं उण्होदएण णोमालिअं मिद्धेदि ।

प्रियंवदा । क इदामीम् उण्होदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanāgarī or K. *Tasmin* : Ś. has *tasmāt*.

<sup>1</sup> 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture : ' see p. 6, note 1.

<sup>2</sup> 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved], ' i.e., She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vrittāntah*, i.e., *śdpa-vrittāntah* : Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

शिष्यः । वेलोपलक्षणा<sup>१</sup>र्थम् आदिष्टो ऽस्मि तच्चभवता प्रवासाद्  
उपावृत्तेन काश्चपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि किपद्  
अवशिष्टं रजन्या इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि  
द्यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्  
आविष्कृतादृणपुरःसर एकतो ऽर्कः ।  
तेजोदयस्य युगपद् व्यसनोदयाभ्यां  
लोको नियम्यत इवात्मदशान्तरेषु ॥ ८२ ॥

<sup>१</sup> 'Arisen from sleep,' i.e., *suptānantaram utthitah*, 'just arisen after sleep,'  
'just aroused from sleep:' Ś.

<sup>२</sup> 'I am commissioned by his reverence Kāśyapa (who has just) returned  
from his pilgrimage [residence abroad], to observe the time of day. Having  
gone out into the open air, I will just see how much of the night remains.'  
*Pradśāt*, i.e., *somatrthāt*: see p. 16, note 2. *Kāśyapaṇa*: see p. 22, note  
1. *Prakśāṁ* = *vivṛita-pradśā*, 'an open spot:' K. = *chatwara*, 'a court-  
yard:' Ś.

<sup>३</sup> 'On the one side the lord of the plants [the Moon] descends to  
the summit of the western mountain; on the other side (rises) the Sun,  
whose forerunner Aruṇa [the Dawn] has just become visible. By the con-  
temporaneous setting and rising of the two luminaries, human beings are  
guided as it were through their different states:' i.e., by the alternations of  
these luminaries, the vicissitudes to be expected in human life are indicated.  
One of the names of the Moon is *Ośadhī-patīh*, 'lord of the annual or  
medicinal plants.' He is so called from some influence which he is supposed  
to exercise over the growth of such plants. Compare Deut., xxxiii., 14,  
'The precious fruits brought forth by the sun, and the precious things put

Verse 82. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64,  
74, 80.

अपि च ।

अमर्षिते शशिनि वैव कुमुदती मे

दृष्टिं न नन्दयति संस्मरणीयशोभा ।

इष्टप्रवासजनितान्यवसाजनस्य

दुःखानि नूनम् अतिमात्रमुदःसहानि ॥ ८३ ॥

forth by the moon.' *Oshadhi* is explained in *Manu*, i. 46, as *phala-pákantā*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god *Súrya*, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptáswa*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called *Aruna*, or the Dawn personified. *Aruna* is the son of *Kaśyapa* and *Vinatā*, and elder brother of *Garuda*. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the *Chándala* in the *Mṛichhakaṭi* [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

<sup>1</sup> 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bādhava*, *kumudini-ndyaka*, *Kumudēsa*]. *Abalā-janasya*: The Bengálí have *abalā-janena*. The genitive is equally admissible. Compare *śriyo durāpah*, which is the Bengálí reading for *śriyā-durāpah* at p. 117, l. 13, and *swabhāvas tasya duratikramah*: *Hitop.* l. 1945.

Verse 83. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं णाम विषयपरामुखस्य वि  
अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरामुखस्यापि

<sup>1</sup> 'With a hurried toss of the curtain.' *Paṭākshepena* (so read all the Devanāgarī MSS., and K.) is from *pata*, with the same sense as *apatī*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *akshepa*, 'tossing aside.' The Bengālī reading is *apatī-kshepena*. *Paṭākshepena* = *yavanikāpanodanena* : K. : = *akasmāt*, 'suddenly' : Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokādi-janita-sambhrama-yuktasya*] is made with a toss of the curtain :' K.

The following verses have not the authority of the Devanāgarī MSS., nor of K., but are given immediately after verse 83 in the Bengālī MSS., and in the Calcutta and French editions, supported by Ś. :—

अपिच ।

कर्कन्धूनाम् उपरि तुहिनं रञ्जयत्ययसन्ध्या

दार्भं मुञ्चत्युदजपटलं वीतनिद्रो मयूरः ।

वेदिप्रान्तात् खुरविलिखिताद् उत्थितस्यैव सद्यः

पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आयच्छमानः ॥

अपिच ।

पादन्यासं क्षितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः

क्रान्तं येन क्षयिततमसा मध्यमं धाम विष्णोः ।

सो ऽयं चन्द्रः पतति गगणाद् अल्पशेषैर् मयूखैर्

अत्यारूढिर् भवति महताम् अय्यपभङ्गनिष्ठा ॥

'Moreover, the early dawn impurples the dew-drops upon the jujubes : the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage : and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'



इमं जणस्य ए एदं ए विदिअं । तेण रणा मउदुत्ताण अण-  
मस जणस न एमन् विदितं । तेण राज्ञा मकुलसत्रयाम् अवा-  
ज्जं आअरिदंति ।

अयं अपरितम इति ।

विश्वः । कामद् उपस्थितो होमवेत्तां मुरे निवेदयामि ॥ इति  
विज्ञानः ॥

अनसूया । पंडितुद्धावि किं करिस्सं । ए मे उददेसुं पिअ-  
अनसूया । प्रतिबुद्धापि किं करिस्सामि । व मे उचितेवपि निव-  
करणेज्जेसु हत्यपात्रा पसरन्ति । कामो दाणिं मकामो होदु । जेण  
करणीयेसु हत्यपात्राः पसरन्ति । काम इदानीं सकामो भवतु । येव  
असत्त्वमन्धे जणे सुद्धिअत्रा सही पदं कारिदा । अहवा दुक्काममावो  
असत्त्वमन्धे जने इद्धइदया सही पदं कारिता । अहवा दुर्वासःअप

<sup>1</sup> 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.' *Evam nāma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śāṅkara has *amushya janasya*. The other Devanāgarī MSS. read *yadyapi nāma viśhaya-pardn-mukhasyāpi janasya etan na viditam tathāpi tena*, etc. The margin of the Bengālī MS., as well as that of Chézy, has a note referring *viśhaya-pardn-mukhasya janasya* to Kaṇva; but a comparison of other passages shews that by *ayam jana*, the person speaking is commonly intended. *Andryam*, i.e., *Śakuntalā-vismarana-rūpam*, 'consisting of the forgetting of Śakuntalā:' Ś. and Ch.

<sup>2</sup> 'The time for (making) the burnt-offering:' see page 148, note 3.

<sup>3</sup> 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Uchiteshu karaniyeshu*, Such as 'gathering flowers, etc.:' Ś. *Sa-kāmo* = *kṛitārthi*, 'one who has attained his end:' Ś. Compare *bharatu pancha-rāṇah kṛiti*: Vikram., Act 2.

एषो विचारेदि । अलक्ष्य कथं सो राएसी तारिषाणि मन्निअ  
एष विकारयति । अन्यथा कथं स राजर्षिस्त्तादृशानि मन्मथिना  
एत्तिअस्स कालस्स लेहमन्तमि ण विस्ज्जेदि । ता इदो अहिष्ठा-  
एतावतः कालस्स लेखमाचमपि न विस्ज्जयति । तस्माद् इतो ऽभिज्ञा-  
पं अङ्गुलीअसं से विस्ज्जेम । दुक्खमीले तवस्सिज्जणे को अश्मत्थी-  
नम् अङ्गुलीअकम् अस्स विस्ज्जयावः । दुःखमीले तपस्सिज्जणे को ऽभ्यर्थ-  
अवु । णं सखीगामी दोषोत्ति ववसिदावि ण पारेमि पवासपडिणि-  
ता । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-  
उत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आबल्लसन्तं सउन्दलं पिवे-  
हत्तस्स तातकाअपस्स दुस्सन्तपरिणीताम् आपजसत्तां शकुन्तलां निवे-  
दिवुं । इत्थंगए अन्नेहिं किं करणिज्जं ।  
दधितुं । इत्थंगते ऽस्माभिः किं करणीयं ।

*Asatya-sandhe* = *asatya-pratijño* : *Ś.* = *mithyā-pratijño* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hridaya* is the reading of two Devanāgarī MSS., and of the Bengālī. *Padam* = *sthānam*, 'a place.' *S.* = *vyavasāya* or *vyavasāti*, 'industry,' 'application,' 'business.' Ch. and Amarakośa, p. 317, l. 4. Hence *padam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumāra-sam., vi., 14, where also the commentators explain *padam* by *vyavasāya*.

<sup>1</sup> 'Or rather, it is the curse of Durvāsas that has caused the change.' *Athavā* : see p. 24, line 1 ; page 30, note 1. *Vikārayati* : see p. 130, note 1.

<sup>2</sup> 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to Father Kāśyapa (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Dukkha-śīle* : so read all the Devanāgarī; the oldest Bengālī, supported by Ch., has *nirdukkha-śītale*. *Sakhi-gāmi* : see p. 41, note 2. *Vyavasāti*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive;' also 'to

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सहि । तुवर तुवर मउन्दलाए  
प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सखि । तरय तरय बकुलसायाः

पथाणकोदुश्चं णिव्वत्तिदं ।

प्रज्ञानकौतुकं निर्वर्तयितुं ।

अनसूया । सहि । कहं एदं ।

अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहसद्वं पुच्छिदुं सउन्दलासआसं

प्रियंवदा । म्हाए ददानीं । सुखप्रचितं प्रभुं बकुलसायकासं

गदन्हि ।

मतासि ।

अनसूया । तदो तदो ।

अनसूया । ततस्ततः ।

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअ तादक-

प्रियंवदा । तावद् एणां लज्जावनतमुखीं परिस्सज्ज खयं तातका-

सवेण एव्वं अहिणन्दिदं । दिट्ठिआ । धूमाउलिददिट्ठिणोवि जअमा-  
खपेण एवम् अभिनन्दितं । दिग्धा । धूमाकुलितदृष्टेरपि यजमा-

be persuaded,' 'convinced,' as in *Rāmāy. ii., 12, 61, satim tvām vyavasyāmi. Pārayāmi* is either the causal form of *pri* meaning 'to accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pāra*, 'the other side,' 'the end.' *Ittham-gata*, i.e., *evamprāpte karmāni*.

<sup>1</sup> 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalā.' *Prasthāna-kautakam* = *prayāna-mangalam*, 'festive solemnities which take place at the departure of a member of the family.'

<sup>2</sup> 'To inquire (whether she had had) a comfortable sleep.' *Pucchhīdum* for *prasthūm*, so reads my own Bombay MS., supported by a parallel passage in *Mālavikāgn.*, 44, 7, *suhām pucchhīdum āgatā*. The other Devanāgarī have *sukha-saīda-pucchhīdā* for *sukha-sāyita-prachchhīdā*, which is given as another reading in the *Mālavikāgnimitra*. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Pānini., iii., 3, 10.

एतस्य पात्रे एव आहुतौ पाठ्यता । वच्चे । सुशिक्षपरिदक्षा विश्व  
नक्ष पात्रके एव आहुतिः पतिता । वच्चे । सुशिक्षपरिदक्षा इव  
विज्ञा असोऽसिज्जा संवृत्ता । अज्ज एव इति पतिरिहितं सुप्तं भक्तुणो  
विद्या अशोचनीया संवृत्ता । अथ एव अविप्रतिरक्षितां तां भर्तुः  
सन्नामं वितज्जेमिस्सि ।

सकाशं विसर्जयामीति ।

अनसूया । अहं केण सुददौ तादकसुवस्स वृत्तन्तो ।

अनसूया । अथ केन सुशिक्षतातकास्स वच्चे वृत्तान्तः ।

प्रियंवदा । अग्निमरणं प्रविष्टस्य शरीरं विना कन्दोमया वाचंसा ।

प्रियंवदा । अग्निमरणं प्रविष्टस्य शरीरं विना कन्दोमया वाचंसा ।

<sup>1</sup> 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the-smoke, fell directly into the fire:" ' see note 3 below, and p. 95, note 1. *Dharmakulita* : Cf. p. 66, l. 2. *Yajamānasya* : see p. 95, note 1.

<sup>2</sup> 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure."' The Bengālī and K. insert *me* before *asochantīdyā*, and read *parigrihitām* for *pratirakshitām*.

<sup>3</sup> 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Śarīram vinda*, i.e. *ākāśe Saraswatīdyā niveditāh*, 'he was informed by Saraswatī (by a voice) in the sky:' Ś.: see p. 96, note 3. *Agni-śaranam* = *agnyāgāram*, 'the place where the sacred fire was kept;' = *yajna-śālā*, 'hall of sacrifice:' Schol. Chézy. Fire was an important object of veneration with the ancient Hindūs, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

अनसूया ॥ सत्रिगमय ॥ ऊर्ध्वेष्टि ।

अनसूया ॥ सविष्टव ॥ कथय ॥

प्रियंवदा ॥ वंस्तुतम् चाभित्य ॥

दुष्यन्तेवाहितं तेजो दधानां भूतानि भुङ्क्ते ।

Brāhman when they married and became householders, unless they intended giving up their sacerdotal office, kindled with two pieces of the hard Śamī, Arani, or Khadira wood, or with a piece of the Śamī and Aśwattha wood [see page 23, note 2], a sacred fire [*homāgni*, *grīhyāgni*, *hūtāgni*] which they deposited in a cavity or hearth called Kunda or Vitāna, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyāgāra*, Manu, iv., 58, *homa-śālā*, *agni-grīha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa*, *hotra*]; performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śrāddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112; note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra*, *agnyādhāna*, *agni-rakṣana*; and the consecration of it, *agnyādheya* [Manu, ii., 143]; and the Brāhman or householder who maintained it, *agni-hotrin*, *dhitāgni*, *agnyādhiṭa*, *sāgnika*. At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritvij*, *yajamāna*, *agnidhra*: see p. 95, note 1; p. 96, note 2]. The Brāhman who did not maintain a fire was called *andhitāgni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*trētā*, 'the triad of fires']: 1. Gārhapatya, nuptial or household; 2. Ahavanīya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मन् अग्निर्भी ब्रमीमिव ॥ ८३ ॥

अनसूया ॥ प्रियंवदाम् आसिष्य ॥ सहि । पित्रं मे । पित्रं मे । किन्तु  
अनसूया ॥ प्रियंवदाम् आसिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु  
अञ्ज एव स उन्दला णीअदित्ति उक्कण्ठासाधारणं परितोसं अणु-  
अस्य एव शकुन्तला नीयते इति उक्कण्ठासाधारणं परितोषम् अनु-  
होमि ।

भवामि ।

प्रियंवदा । सहि । वअं दाव उक्कण्ठं विणोदइस्सामो । सा  
प्रियंवदा । सखि । आवां तावद् उक्कण्ठां विणोदविस्सावः । सा

तबस्मिणी णिव्वदा हावु ।

तपस्विनी निर्दृता भवतु ।

and prepared for receiving oblations; 3. Dakshina, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśī, p. 8, and Manu, ii., 231. The man who maintained all these three was called *trotāgni*.

<sup>1</sup> '[Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamī-tree is pregnant with fire.' Śamī, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arjita*. *Tejah* = *śukra*: Ch. Cf. Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni:' Ś.

<sup>2</sup> 'O friend, how pleased I am! but when I think that this very day Śakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkanṭhā-saddhāraṇa*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

<sup>3</sup> '(Only) let this (our) poor-sister be made happy.' *Tapasvinī*, 'a

Verse 84. ŚLOKA OF ANUŚṬUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76.

अनसूया । तेण हि एदस्मिं चूदमांहावलम्विदे णारिएरसमुग्गए  
अनसूया । तेण हि एतस्मिन् चूतशाखावलम्विते नारिकेरसमुद्गके  
एतस्मिन्तं एव्व कालान्तरकवमा णिक्खित्ता मए केसरमालिआ ।  
एतस्मिन्तम् एव कालान्तरकवमा निचिन्ता मया केसरमालिका ।  
ता इमं हत्थसल्लिहिदं करेहि । जाव अहमि से मिअलोअणं  
तद् इमां हत्थसल्लिहितां कुव । यावद् अहम् अपि अस्सा म्मरोचनां  
तित्थमिन्ति अं दुव्वाकिसल्लआणित्ति मङ्गलसमालम्भाणाणि विरएमि ।  
तीर्थमृत्तिकां दूर्वाकिसल्लयानीति मङ्गलसमालम्भानाणि विरचयामि ।

devotee,' also denotes a person in a pitiable state, a poor wretch. *Nivvita* = *susthita-chittā* : Ś.

<sup>1</sup> 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Kēsara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nārikora* or *nārikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chūta* or *Amra*, the Mango-tree [*Mangifera Indica*]. *Kālaṅtara-kaṣaṇa* = *virala-kāla-sthāyini*: Ś. *Kēsara-mālīkā*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-pushpa-mayī* *śraṅgī*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalā, such as that described in *Raghu-vaṇśa*, vi., 84. Śankara and the Bengālī read *kēsara-guṇḍā* or *kēsara-chūrnā*, and Śankara observes that the fragrant dust of this plant is much used by women in making unguents [*udartandāni*].

<sup>2</sup> 'Whilst I also will compound auspicious unguents composed of *Mṛiga-rochana*, holy earth, (and) *Dūrbā* sprouts.' *Mṛiga-rochana* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochana*. The latter word is the reading of the Bengālī MSS. *Tīrtha-mṛttikā* is earth brought from *tīrthas* or holy bathing-places: see p. 16, note 2. *Dūrbā*, 'bent-grass' [*Agrostis Linearis*, *Panicum Dactylon*], a kind of sacred grass, not quite so sacred as *darbha*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा । तह करीचदु ।

प्रियंवदा । तथा क्रियता ।

॥ अमसूया निष्कन्ता । प्रियंवदा मन्त्रेण सुखमयो गृह्णाति ॥

नेषधे । गौतमि । आदिभ्यन्तां शार्ङ्गरश्मिन्नाः शकुन्तलायवर्णाय ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूय । त्वर त्वर । एदे खु हत्थि-

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूये । त्वरय त्वरय । एते खु खु हत्थि-

णाउरगामिणो इसीओ महावीरान्ति ।

नापुरगामिनः श्वयः श्वयन्ते ।

अणसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सहि । एहि । गच्छह ।

अणसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥ एसा सज्जोदए एव्व मित्रामज्जिदा

प्रियंवदा ॥ विलोक्य ॥ एसा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samāmbhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samāmbhanam*.

<sup>1</sup> 'Śārngarava and the (other) good-people:' see page 6, note 2. The Bengálí have *Śārngarava-śāradvata-mīrāḥ*. According to Ś. and Ch. these were the names of two *śiṣhyāḥ*, 'religious students,' pupils of Kanva.

<sup>2</sup> 'Truly these Rishis who are to go to Hastināpur are being called.' *Śabdāyyante* (so written by Ch.) = *āhūyante*: Ś. and Ch. It is the passive form of the nominal *śabdāyate*: Śankara has *śabdāyante*, which could only mean 'they sound,' 'make a noise;' Pānini, iii., 1, 17. *Hastināpura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.



पविच्छिदणीवारहत्याहिं मोत्थिवाअणकाहिं तावमीहिं अहि-  
प्रतिष्ठितनीवारहसाभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-  
णन्दीअमाणा मउन्दला चिट्ठइ । उवसप्पन्ह णं ॥ इत्युपसर्पतः ॥  
नय्यमाना शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यद्योद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जादे । भत्तुणो वज्रमाण-  
तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर् वज्रमाण-  
सूअअं महादेईमदं लहेहि ।

सूचकं महादेवीशब्दं लभंस्व ।

द्वितीया । वच्चे । वीरप्पसविणी होहि ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वच्चे । भत्तुणो वज्रमदा हांति ।

तृतीया । वत्से । भर्तुर् वज्रमता भव ।

<sup>1</sup> 'There stands Śakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śikhā-mārijitā*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śirah-snāta*, 'having the head bathed.' The Bengālī MSS. have *krīta-majjand*. *Swasti-vāchanikābbhiḥ* is here an epithet of the women who make the *swasti-vāchanam*, i.e. (according to K.) 'a gift of flowers, sweet-meats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vāchanam*. In the *Vikramorvaśī* the *Vidūshaka* is propitiated by a *swasti-vāchanam* (or *-nakam*), consisting of a *modaka-śardāva*, 'dish of sweet-meats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-vāchanaka* of our day. The words *vadyana* and *vadyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivāra*, 'wild-rice,' *Manu*, vi., 16.

<sup>2</sup> 'My child, take the title of "Great Queen" indicative of the high

॥ इत्याशिषो दत्त्वा गीतमीवर्जं निष्क्रान्ताः ॥

सख्यौ ॥ उपसृत्य ॥ सहि । सुहमज्जणं दे होदु ।

सख्यौ ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

शकुन्तला । साश्रुदं मे सहीणं । इदो णिसीदह ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपात्राण्यादाय । उपविश्य ॥ हला । सज्जा होहि ।

उभे ॥ मङ्गलपात्राण्यादाय । उपविश्य ॥ हला । सज्जा भव ।

जाव मङ्गलसमालम्भणं विरएम ।

यावन्मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एदमि वड्डमन्तव्वं । दुल्लहं दाणिं मे सहीमण्डणं

शकुन्तला । एतदपि वड्डमन्तव्वं । दुर्लभम् इदानीं मे सखीमण्डनं

भविस्सुदि ॥ इति वाच्यं विसृजति ॥

भविष्यति ॥ इति वाच्यं विसृजति ॥

उभे । सहि । उददं ए दे मङ्गलकाले रोददुं ॥ इत्यश्रूणि प्रसृज्य

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रसृज्य

नाय्येन प्रमाधयतः ।

नाय्येन प्रमाधयतः ।

esteem of (thy) husband.' *Jātd*, 'a child,' is used affectionately in addressing any young female. *Mahā-devi*, 'chief queen:' compare p. 124, note 1.

<sup>1</sup> 'May it be to thee an auspicious ablution!' i.e., May it bring thee good fortune! May it be an omen of happiness to thee!

<sup>2</sup> 'Taking up the propitiatory-vessels,' i.e., the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of *Śakuntalā*. So read all the Devanāgarī MSS., excepting one (Colebrooke's), which has *patrāni*.

<sup>3</sup> 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [*So she sheds tears.*]' *Visrijati* is the reading of my own Devanāgarī MS.: the others have *viharati*.

प्रियंवदा । आहरणोद्दं रूवं अस्ममसुलहेहिं पसाहणेहिं विष्-  
प्रियंवदा । आभरणोचितं रूपम् आद्यमसुलभैः प्रसाधनैर् विप्र-  
आरीश्रदि ।  
कार्यते ।

॥ प्रविशोपाद्यनहसाव् च विकुमारको ॥

उभौ । इदम् अलङ्करणम् । अलङ्घ्यताम् अचभवती ।

॥ सर्वा विज्ञोक्त्य विस्मिताः ॥

गौतमी । वच्छ एारश्च । कुदो एदं ।

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाक्षपप्रभावात् ।

गौतमी । किं माणसो सिद्धी ।

गौतमी । किं मानसी सिद्धिः ।

द्वितीयः । न खलु । श्रूयतां । तच्चभवता वयम् आह्वयः ।

अकुन्तादेतोर् वनस्थितिभ्यः कुसुमान्याहरतेति । तत इदानीं

चौमं केनचिद् इन्दुपाशु तदृणा माङ्गल्यम् आविष्टतं

निष्ठूतश्चरणोपभोगसुलभो लाङ्कारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैर् आपर्वभागोत्थितैर्

इक्षान्याभरणानि तत्किमल्योद्भेदप्रतिदंष्ट्रिभिः ॥ ८५ ॥

<sup>1</sup> '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' i.e., Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of *Dúrbá*-grass, etc.: Ś. *Viprakāryate*: K. has *vikāryate*, the Bengálí *vipralabhyate* and *vipratāryate*.

<sup>2</sup> 'Was it a mental creation?' i.e., Were these ornaments created by the power of his mind? Kāṭav. has *erishīh* for *siddhih*. Compare p. 79, note 1.

<sup>3</sup> 'Bring hither flowers for Śakuntalā from the trees of the forest.'

<sup>4</sup> 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

Verse 85. ŚĀNDŪLA-VIKĒPĪṬA (variety of ATIDHṚITĪ). See Verses 14, 30, 36, 39 49, 68, 79.

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । इमा ए अञ्जुवक्षन्ती ए  
 प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभ्युपपत्त्या  
 सूददा दे भन्तुणो गेहे अणुहोदव्वा राअलच्छिन्ति ।  
 सूचिता ते भर्तुर् एहे ऽनुभवितव्या राजलक्ष्मीः ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).’ *Kṣauma* = *vāḥkala-vastra-bheda*: Ch. *Kṣaumam māngalyam* = *duktulam mangalārham*: Ś. *Māngalya* may mean ‘with words of good omen,’ ‘with blessings and prayers for good fortune [kalyāṇa vākyaḥ]’ such as “May she be the beloved wife of her lord,” etc.:’ Ś. *Indu-pāṇḍu* = *chandra-dhavalam*. *Āvishkṛitam* = *udbhṛitam*: K.: = *dāṇḍya prakāśitam*: Ś. *Nishīhyūtah* = *udgīrṇah*. *Charanopabhoga-sulabho*: some of the Bengālī have *charanoparāḍga-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kṣama* or *yogya*, ‘adapted.’ Compare Kumāra-s., v. 69. *Lakṣhā* = *alakta* or *alaktaka*, ‘lac,’ ‘a red dye,’ prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Āparva*, etc. = *parva-bhāga-paryantam udgataḥ*. *Parva-bhāga* = *mani-bandha*, ‘the wrist:’ K. *Ā*, ‘as far as,’ generally requires the ablat. c. of a word not in composition, as *dmani-bandhāt pāṇiḥ*, ‘the hand as far as [from] the wrist.’ It may sometimes have the sense of ‘from,’ as in *dāraśānti*, ‘from the first sight.’ *Tat-kisalaya*, etc.: the Bengālī and Ś. read *naḥ*, ‘to us,’ for *tat*, and *kisalaya-ochchhāya-parīpārḍhībhiḥ*, ‘rivalling the hue of young shoots.’ According to Kavikāntahāra, quoted by Ś., ornaments are divided into four kinds:—1. *Āvedhya*, as ear-rings, etc.; 2. *Bandhaniya* or *Vedhya*, as flowers, etc.; 3. *Kaṣepya* or *Prakṣepya*, as anklets, foot-ornaments, etc.; 4. *Āropya*, as necklaces, garlands, etc.

<sup>1</sup> ‘By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.’ *Abhyupapattya* = *vrīkṣhānugrahaṇa*, ‘by

॥ शकुन्तला त्रीडां रूपयति ॥

प्रथमः । गीतम । एषोहि । अभिवेकोत्तीर्णाय काश्यपाय  
वनसतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अए अणुवज्जत्तभूषणो अअं जणो । चित्तकक्षपरिअएण  
सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्रकर्मपरिचयेन  
अङ्गेसु दे आहरणविणिओअं करेन्ह ।

अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला । जाणे वो णेउणं ॥ उभे नाख्येनालङ्कृतः ॥

शकुन्तला । जाने वां नैपुणं ॥ उभे नाख्येनालङ्कृतः ॥

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्वत्यस्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया

कण्ठः स्तम्भितवाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनं ।

वैक्लव्यं मम तावद् ईदृशमपि स्नेहाद् अरक्ष्यौकसः

पीड्यन्ते गृहिणः कथं नु तनयाविशेषदुःखैर् नवैः ॥ ८६ ॥

the favour of the sylvan deities.'

<sup>1</sup> 'Returned [come up] from bathing.' *Uttari* is 'to come out of the water,'  
'to come to land.' So *jalād uttarya*: Mahābh. 3, 211.

<sup>2</sup> 'We [these persons] are unused to ornaments. By our acquaintance  
with the art of painting we will make the arrangement of the ornaments on  
thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and  
the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of  
painting,' i.e., 'We will decorate thee in the manner we have seen in paintings.'  
[*Chitra-likhane yathābhārana-prayogo drishto 'sti tenaiva prakāreṇa*: Ś.]

<sup>3</sup> "This very day will Śakuntalā depart," at such (a thought), my

Verse 86. ŚĀNDĪLA-VIKRĪDITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 40,  
63, 79, 85.

॥ इति परिक्रामति ॥

सख्यौ । हला सउन्दले । अवसिदमण्डणासि । परिधेहि सम्यदं  
सख्यौ । हला शकुन्तले । अवसितमण्डणासि । परिधत्स्व साम्प्रतं  
खोमजुञ्जलं ।  
बोमयुगलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters! *Ni*: see page 140, note 2. *Sanaprishtam*, etc.: one MS. reads *aprishtam samut-kanthayā* [E. I. H., 1060]. *Kanṭhah*, etc.: the Bengālī have *antar-vāshpa-bharoparodhi gaditam*, 'My voice is obstructed by the weight [*ādhiḥkyoma*: Ś.] of suppressed tears.' *Vāshpa*, i.e., *ārunaḥ pūrvāvasthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed.' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadam* = *viśayā-grāhakaṁ*, 'having no perception of external objects:' or = *kartavyā-parichhedakam*, but in this case *darśanam* = *jñānam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śankara quotes an aphorism of Bharata, *Nidrā-nāśāścha chintā cha bhṛāntiśchotsuka-chetasām*. *Nu* is used *prāśne* 'in asking a question:' Ś. *Aranyaukas* = *vāna-prastha* or *aranya-vāsin*, 'one whose dwelling [*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Brāhman was required to divide his life into four stages or orders [*āśrama*]. In the first, he was a *Brahmachāri*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihastha*, or 'householder,' living with his wife and children; in the third, a *Vānaprastha* [*vaikhānasak*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikṣuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

<sup>1</sup> 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two

गौतमी । जादे । एसो दे आणन्दपरिवाहिणा चक्षुणा परिस्स  
गौतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिस्स-  
जन्तो विअ गुरू उबट्ठिदो । आआरं दाव पडिबज्जस्स ।  
जमान इव गुरू उप्पस्सितः । आआरं तावत् प्रतिपेच्चस्स ।

शकुन्तला ॥ सग्रीडं ॥ ताद । वन्दामि ।

शकुन्तला ॥ सग्रीडं ॥ तात । वन्दे ।

काश्यपः । वत्से ।

यथातेर् इव शर्मिष्ठा भर्तुर् बद्धमता भव ।

सुतं त्वमपि सदाजं सेव पुरुम् अवाप्नुहि ॥ ८७ ॥

गौतमी । भअवं । वरोक्खु एसो । ए आसिसा ।

गौतमी । भगवन् । वरो खलु एषः । न आशीः ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-mandana* = *nishpanna-prasādhana*.

<sup>1</sup> 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda*, etc.: the Bengālī have *ānanda-vāshpa-parivāhinā*: Compare page 89, line 5. *Āchāra*, 'good-manners,' 'the usual complimentary greeting.' *Paṭibajjassa* for *pratipadyasva* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'Daughter, be thou highly honoured of thy husband, as was Śarmishthā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishthā, according to K., was the daughter of Vṛisha-parvan, king of the Asuras or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The *Sāhitya-darpana* (p. 190) adduces this verse as an example of *dāstāvāda*, 'benediction,' but reads (as also do the Bengālī) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samrāj* is a sovereign prince, who has performed a *Rājāsūya* sacrifice, and exercises despotic sway over others.

<sup>3</sup> 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

Verse 87. ŚLOKA OF ANUŚŪBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84.

काश्यपः । वत्से । इतः सद्यो ऊताग्नीन् प्रदक्षिणीकुर्वन् ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ अकृण्वन्त्या आशास्ते ॥

अमी वेदिं परितः कुप्यधिष्ठयाः

समिदन्तः प्रान्तसंस्तीर्षद्भीः ।

अपन्नतो दुरितं द्रव्यगन्धैर्

वैतानास्त्वां वङ्गयः पावयन्तु ॥ ८८ ॥

*tushta-dovādānam avāsyam-bhāvi vacchanam varah, dāstu kadāchit phala-dāyini vāk.* 'A vara is the promise of a propitiated deity, etc., which must necessarily come to pass; an *dāsis* is a benediction which occasionally bears fruit [comes true]:' Ch. 8.

<sup>1</sup> 'My child, this way! do thou at once circumambulate the sacrificial fires : ' See page 148, note 3. *Sadyo-hutāgnim* = *tatkahana-krita-homāgnim* : 8. The Taylor and my own MS. has *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

<sup>2</sup> '[Pronounces a blessing in the metre of the *Rik*, i.e., according to the usual metre of the *Rig-veda*.] Let these fires taken-from-the-sacred hearth [*vaitānās*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kūśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The *Rig-veda* is the most celebrated of the four most ancient sacred books of the Hindūs. It consists of metrical hymns or prayers termed

Verse 88. TRISHṬUP CHATUṢH-PADĀ, a form of VAIDIK metre, consisting of four times eleven syllables, the first and third half-lines resembling the VĀTORMĪ, and the second and fourth, the ŚĀLINĪ variety of TRISHṬUPH. In the second, however, the first syllable is short.

— — — — — — — — — — || — — — — — — — — — —  
— — — — — — — — — — || — — — — — — — — — —

In the *Rig-veda*, i., 59, 5, the first pāda is exactly like the first in the above scheme, but the other pādas are arranged differently, as far at least as the seventh syllable. Kālidāsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.



प्रतिष्ठस्तेदानीं ॥ सवृष्टिषेपं ॥ क ते शार्ङ्गैरवमित्राः ।

शिव्यः ॥ प्रविश ॥ भगवन् । इमे स्याः ।

काश्यपः । भगिन्यास्ते मार्गम् आदेश्य ।

शार्ङ्गैरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्यपः । भो भोः सखिहितास्तेतपोवनतरवः ।

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु वा

नादत्ते प्रियमण्डनापि भवतां खेदेन वा पक्षवं ।

*sūktas* or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled *Rishis*. *Asya vṛttasya vedoktāśtrivāda-sādṛśīśatvam agni-prayuktatvādi boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc. : ' K. It is certain that the verse itself does not occur in the Rig-veda, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kālidāsa intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitānds*: see p. 148, note 3; p. 97, note 2. *Kṛipta-dhish-nydh* = *rachitādhishthāndh*. *Prānta-santirna-darbhāh*, i.e., *pārśveshu chata-rishu dikshu sankirṇā darbhā yeshām*. At a sacrifice, the fires, severally termed *Āhavanīya*, *Mānjaliya*, *Gārhapatya*, and *Agnidhriya*, were lighted at the four cardinal points, east, west, north, and south, and kuśa-grass [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the Rig-veda, p. 3, note 1; and compare Rig-veda, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pālayantu* = *rakshantu* is the reading of all the Bengāl MSS., supported by Kātavema, Śankara, and Chandra-śekhara, but the Devanāgarī MSS. all have *pāvayantu*.

<sup>1</sup> Śankara quotes a verse of Bharata, *Devāscha, munayasochaiva, linginah, sādhanāscha* [*sādhakāscha*: Ch.] *ye, bhagavanniti te vachyāḥ sarvaiḥ stri-pun-napunsakaiḥ*, 'Both Gods, and also Munis, Lingis, and Sādhanas (? *sādhavas*, 'saints': see Vishṇu-Pur., p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

<sup>2</sup> Compare in the 2nd. Act of the Vikramorvaśī, *bhavadn pramada-vana-mārgam ādeśayatu*.

आये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः

येयं याति शकुन्तला पतिगृहं सर्वर् चनुज्ञायतां ॥ ८९ ॥

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तदभिर् इयं वनवासबन्धुभिः ।

परमृतविदितं कलं यथा

प्रतिवचनीकृतम् एभिर् ईदृशं ॥ ९० ॥

<sup>1</sup> 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoḥ* is a vocative particle, generally joined with *śrūyatām*, 'Listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apiteshu*: the Bengālī have *asik-toeshu*, i.e., 'as long as you remain unwatered.' The Devanāgarī reading is supported by K., who includes *pīta* among the passive participles, like *gata*, *sthita*, *drudha*, etc. [Pāṇini, iii., 4, 72] which may have an active signification. *Vismṛita* may be included in the same list: see p. 27, l. 9. *Priya-mandand*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priydtīhi*], etc.

<sup>2</sup> 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam śuchayitvā*: Vikram., Act 2.

<sup>3</sup> 'This Śakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vāsa-bandhubhiḥ* = *aranya-vāsa-migdhahiḥ*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' *Para-*

Verse 89. ŚĀRDŪLA-VIKRĪPĪTA (variety of ATIDHRĪTI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRĪ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

~~~~~ || ~~~~~

आकाशे ।

रम्बानरः कमलिनीहरितैः वरोभिश्च

हायाद्भुमैर् नियमितार्कमधूखतापः ।

भूयात् कुशेश्वरजोमृदुरेषुर् अस्याः

शान्तानुकूलपवनस्य शिवस्य पन्थाः ॥ ६१ ॥

*bhrīta* [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dūta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song:' Hitop., l. 839. 'On a journey [*yātrādyam*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakāh*]. The answer of the trees was effected by the song of the cuckoo [*pika-racenaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyāntarah* = *manohara-madhyah*: Ś. : = *manojna-madhyah*: Ch., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthāh*. *Chhādyā-drumaiḥ* = *chhādyā-pradhānair-vrikṣaiḥ*, 'trees chiefly abounding in shade:' K. : = *chhādyā-lakṣhita-drumaiḥ*, 'trees characterised by shade:' Ch. It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*: see p. 3, note 2. *Chhādyā-taruḥ*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhādyā-taru*, 'shade-tree,' whose under-part [*talām*] excessively cool shade [*atyanta-śītala-chhādyā*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *spanita*. *Kūśēśaya* = *śatapatra*, 'a lotus.' *Śānta* = *śānta-vega*, *manda*: K. = *pātāchharādī-śunya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

Verse 91. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83.

॥ सर्वे सविस्मयम् आकर्षयन्ति ॥

गौतमी । जादे । खादिजणसिणिङ्गाहिं अणुखादगमणासि तबो-  
गौतमी । जाते । ज्ञातिजणसिग्धाभिर् अणुज्ञातगमनासि तपो-  
वनदेवदाहिं । पणम भअवदीणं ।

वनदेवताभिः । प्रणम भगवतीभ्यः ।

शकुन्तला ॥ सप्रणमं परिक्रम्य । जनान्तिकं ॥ हला पिअंवदे । णं  
शकुन्तला ॥ सप्रणमं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु  
अज्जउत्तदंसणुसुआएवि अस्समं परिच्चअन्तीए दुक्खेण मे चलणा  
आर्यपुचदग्गनोत्सुकाया अपि आअमं परित्यजन्त्या दुःखेन मे चरही  
पुरदो पवट्ठन्ति ।

पुरतो प्रवर्तेते ।

प्रियंवदा । ण केवलं तबोवणविरहकादरा सही एव्व । तुए उव-  
प्रियंवदा । न केवलं तपोवनविरहकातरा सही एव । तया उप-  
ट्ठिदविओअस्स तबोवणस्सवि दाव समवत्था दीसद ।  
स्मितविद्योगस्त तपोवनस्सापि तावत् समवत्था दृश्यन्ते ।

breezes.' *Śivāścha bhūyāt panthāh* : This seems to have been a phrase com-  
monly used as a parting benediction, like the English 'A pleasant journey to  
you!' Compare *Panthānas to santu śivdh* : Hitop., l. 1442, *Sāhit-darp.*,  
p. 344, *Mudrā-r.*, p. 30, l. 17, and further on in this act.

<sup>1</sup> 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vāsa-bandhubhūh*  
in verse 90. My own Bombay MS. has *nāddi* (supported by the Calcutta  
edition), the others all *nāddi* for *jnāddi*. There is no doubt about the doubling  
of the *n* when not initial, as Vararuchi, iii., 44, gives *vinndāna* for *vijndāna*.  
As to *bhaavadvānam* : see p. 129, note 2.

<sup>2</sup> My own MS. (supported by K.) has *dukkhena*, the others *dukkha-  
dukkhena*.

<sup>3</sup> 'One may observe the same (troubled) condition [the same condition is  
observed] of the penance-grove, as the (time of) separation from thee ap-  
proaches.' *Samavasthā* is equivalent to *samdvasthā*, as in *Raghu-vansā*,  
viii., 41. The Taylor MS. reads *samdvatthā*.

उगलिअदभकवला मित्रा परिचत्तणच्चणा मोरा ।

उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मधूराः ।

ओसरिअपण्डुपत्ता मुञ्चन्ति अंसू विअ लदाओ ॥ ८२ ॥

अपण्डुतपाण्डुपत्ता मुञ्चन्ति अश्रूणि इव लताः ॥ ८२ ॥

शकुन्तला ॥ स्मृता ॥ ताद । लदाबहिणिअं वणजोसिणिं दाव

शकुन्तला ॥ स्मृता ॥ तात । लताभगिणीं वनज्योत्स्नां तावद्

आमन्तइस्सं ।

आमन्तविद्ये ।

<sup>1</sup> 'The deer let fall the mouthfuls of darbha-grass, the peacocks cease (their) dancing, the creepers as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' *Udgalita*: so read all the Devanāgarī and K.; the root *gal*, 'to drop,' is not given in the dictionaries in conjunction with the preposition *ut*, but as one sense of this root is 'to swallow' [whence *gala*, 'the throat'], *udgalita* may possibly be equivalent to *udgirma*, 'ejected from the throat or mouth,' which is the reading of the Bengālī MSS. *Mrigāh*: all the Devanāgarī read *milo* for *mrigya*, and in the next line *assūni* for *asrūni*, apparently in violation of the metre. Dr. Boehtlingk has suggested *miā* and *ansū*, the latter is a legitimate acc. pl. from *ansu*, the masculine Prākṛit equivalent of the neuter *asru*: see Vararuchi, iv., 15. *Parityakta-nartanā*: The dancing of the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindu poetry. Compare Megh., verses 46 and 78; Ritu-sanhāra, ii., 6. Bhārtri-h., i., 43. *Osaria* for *apasrita*: compare p. 5, l. 9, and Lassen's Instit. Prāk., p. 363. Raghu-vanśa, xiv., 69, contains a sentiment precisely parallel to the above, *Nṛityam mayūrāḥ kusumāni vrikshā darbhaṇ upātān vijahur harinyah*, etc.

<sup>2</sup> 'Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,' i.e., to the Nava-Mālikā, or young jasmine-creeper, mentioned in page 27, line 9, with note 3.

Verse 92. *Ānṛā* or *Gānṛā*. See Verse 2.

— — — | — — — | — — — || — — — | — — | — — — | — — | —  
— — — | — — — | — — || — — — | — — | — | — — — | —

काश्यपः । अवैमि ते तस्यां सोदर्यक्षेहं । इयं तावद् दक्षिणेन ।  
 शकुन्तला ॥ सताम् उपेत्य ॥ वणजोसणि । चूदसङ्गदावि मं पञ्चा-  
 शकुन्तला ॥ सताम् उपेत्य ॥ वनजोक्ते । चूतसङ्गतापि मां प्रत्या-  
 लिङ्ग इदोमदाहिं साहाबाहाहिं । अज्जप्यज्जदि दूरपरिवर्त्तिणी दे  
 लिङ्ग इतोगताभिः शाखाबाहाभिः । अथ प्रवृत्ति दूरपरिवर्त्तिनी ते  
 खु भविस्सं ।  
 खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थे

भर्तारम् आत्मसदृशं सुकृतैर् गता त्वं ।

चूतेन संश्रितवती नवमालिकेयम्

अस्वाम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥ ८३ ॥

<sup>1</sup> 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

<sup>2</sup> 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chūta-sangatā*: see p. 27, note 3. *Itogatābhīh*, etc. is the reading of all the Devanāgarī MSS. (supported by K.) excepting one, which has *idogadehim sāhā-bāhūhim* for *itogatāih śākhā-bāhubhīh*. The feminine noun *bāhā* is more appropriately joined with *śākhā*, but *bāhu* is admissible: compare p. 25, l. 2. The Bengālī have *śākhāmayair bāhubhīh*, 'with arms consisting of branches.'

<sup>3</sup> 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Saṅkalpitam*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tvārti* = *tava kṛti*: K. *Ātma-sadṛśam* = *tvat-samam*: K. *Rūpa-kulā-dinā nva-sadṛśam*, 'resembling thyself in beauty, family, etc.': Ś.: see p. 30,

Verse 98. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91.

इतः पद्यानं प्रतिपद्यस्व ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दुवेणं वो हत्थे णिक्खेवो ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा इयोर् वां हसो निषेपः ।

सख्यौ । अत्रं जणो कस्स हत्थे समप्पिदो ॥ इति वाचं विहरतः ॥

सख्यौ । अयं जनः कस्स हसो समर्पितः ॥ इति वाचं विहरतः ॥

काश्यपः । अनसूये । असं हदित्वा । ननु भवतीभ्यामेव स्त्रिरी-  
कर्तव्या शकुन्तला ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपञ्जनचारिणी गम्भमन्धरा

शकुन्तला । तात । एसा उटजपर्यन्तचारिणी गर्भमन्धरा

मिश्रवद्भु जदा अणघप्पमवा होद । तदा मे कमि पिअणिवेददत्तअं  
सुगवधूर् यदा अनघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं  
विसज्जइस्सुह ।

विसर्जयिष्येद्य ।

note 2. *Gatā* = *prāptā* : K. : see p. 162, note 1 at end. *Sanśritavati* = *sangatacati* : K. My own MS. has *sanskritavati*, and the Colebrooke *sam-  
mitavati*. *Vita-chintā* = *tyakta-varānusandhānā*, 'ceased from searching  
after a husband.' Ś. *Pratipadyasva* : see p. 135, note 1.

<sup>1</sup> 'This (creeper) is (committed by me) as a pledge [deposit] into the  
hand of you two.' *Nikshēpa* = *sthāpya* : Ś. *Yathā sthāpyo rakshyato  
taiheyam*.

<sup>2</sup> *Ayam janah*, i.e., *asmad-rūpah* : Ś. Ch. 'Into whose hands are we  
committed (by thee) ?'

<sup>3</sup> '*Vi-hri* in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

<sup>4</sup> 'Enough of weeping! [see p. 47, note 3] Surely Śakuntalā should be  
cheered [rendered firm, supported] by you indeed?' i.e., You are the very  
persons who should rather support and comfort your friend. *Sthīrti-kartavyā*  
= *tapovana-viraha-kheda-rahitā vidheyā* : Ś.

<sup>5</sup> 'When this doe [female deer] grazing in the neighbourhood of the hut,  
slow by (the weight of) her young, has happily brought forth; then you  
will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्रिय्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को एषु एषो शिवसणे मे

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे

सञ्जइ ॥ इति परावर्तते ॥

सञ्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणम् इङ्गुदीनां

तैलं न्यविध्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति

सो ऽयं न पुनस्ततः पदवीं मृगस्ते ॥ ८४ ॥

शकुन्तला । वत्स । किं सहवासपरिचादृष्टिं मं अणुसरसि ।

शकुन्तला । वत्स । किं सहवासपरित्यागिणीं माम् अनुसरसि ।

*Anagha-prasava* = *vyasana-rahita-prasutih*, 'bringing forth without any mishap.' K. *Priya*, i.e., *priya-vartā* : Ś.

<sup>1</sup> 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyāmāka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudī-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropāṇa* = *kṣhata-prarohaka* : Ś. lit., 'That which causes a scar to cicatrize.' See *ropāṇa* : Wilson. *Ingudīnām* : see p. 17, note 2. *Kuśa-suchi* : see p. 57, note 2. *Parivardhitaka* = *anukampayā vardhitah*, 'compassionately reared.' K. = *atiśayena poṣhitah*, 'excessively nourished.' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampayām*]. So *putrakah* = *anukampitah* *putrah* according to Pāṇini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Śyāmāka* = *vr̥thi-vīṣeṣha*, 'a kind of rice.' Ś. It is rather the grain of a kind of Panic grass, [*Panicum frumentaceum* or *colonum*] eaten by the Hindus. *Mushti*, 'a handful,' is the first measure of capacity, equivalent to  $\frac{1}{4}$ th of a *kunji*,  $\frac{1}{16}$ th of a *kuḍava*,  $\frac{1}{16}$ th of a *prastha*. *Putra-kṛitaka* = *kṛitrima-putra*, 'a fac-

Verse 94. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.



अचिरप्यसूदाण जणणीए विणा विवड्ढिदो एव्व । दाणिम्मि मए वि-  
अचिरप्रसूतया जगन्त्या विणा विवर्धित एव । इदानीमपि मया वि-  
रहिदं तुमं तादो चिन्तइस्सदि । णिवत्तेहि दाव ॥ इति रुदन्ती  
रहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् ॥ इति रुदन्ती  
प्रस्थिता ॥

प्रस्थिता ॥

काव्यकः ।

उत्पक्ष्णोर् नयनयोर् उपरुद्धवृत्तिं

वाचं कुरु स्त्रिरतया विरतानुबन्धं ।

अस्मिन् अलक्षितनतोऽतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥ ८५ ॥

titious or adopted son:’ Ś. Ch. Kāṭavema explains this compound by referring to Pāṇini, ii., 1, 59, so that *putra-kṛita*, ‘made into a son’ [i.e., *aputra*, ‘not really a son’] is like *śreni-kṛita*, ‘made into a line,’ and *pluga-kṛita*, ‘made into a heap.’

<sup>1</sup> ‘Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.’ *Saha-vāsa*, lit., ‘one who lives with another.’ The Bengālī have *achira-prasūtōparatayā* = *prasavōvya-vahita-kāla-mṛitayā*, ‘that died directly after bringing thee forth.’

<sup>2</sup> ‘By-a-vigorous-effort [by firmness]-make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.’ *Utpakṣhmanor*: see page 131, note 1 in middle. *Uparuddha-vṛttim* = *pratiruddha-vyāpāram*, ‘impeding the functions or proper action of the organs of vision:’ Ch. *Uparuddhā antaritā vṛttir vyāpāro yena*: K. In p. 157, l. 15, *vṛtti* is applied to the course of a tear; but if so translated here, the other epithet, *viratānubandham*, would be

Verse 95. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 90, 92, 93, 91, 93, 94.

शार्ङ्गरवः । भगवन् । ओदकात्मात् शिखो जगो ऽनुमन्तव्य इति  
यूयते । तद् इदं वरसीरम् । अथ सन्दिग्धं प्रतिगन्तुम् अर्हति ।

काम्पवः । तेन सीमां चीरं दृष्ट्वा याम् चावयामः ।

॥ सर्वे परिक्रम्य क्षिताः ॥

काम्यपः ॥ आत्मगतं ॥ किं नु खलु तत्र भवतो दुःखमास युक्तस्त्वम्  
अस्माभिः सन्देष्टव्यं ॥ इति चिन्तयति ॥

शकुन्तला ॥ जलनिमित्तं ॥ इत्यार । पेक्व । एलिपीयान्तरिदं पिब

शकुन्तला ॥ जनानिकं ॥ इत्या । प्रेक्ष । नखिजीयान्तरितं प्रिष-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Vāshpa* is the hot moisture that precedes the formation of tears: see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato vāshpam usham*: Megh., verse 12. *Vīratānubandha*: my own MS. has *vīhatānubandha*: *Anubandha*, lit., 'binding after,' 'following after;' hence 'cleaving,' 'adhering.' The Bengālī MSS. have *śīthilānubandham* = *sāntārambham* [sic?]: Ś. *Vishamibhavanti* = *skhalitāni syuh*, 'are liable to trip or stumble:' Ś. and Ch. Compare page 139, line 4.

<sup>1</sup> ' "A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakāntāt* = *d* + *udakāntāt* = *djalāntāt*: see page 155, note 4 at end. *Odakāntād* is found in all the Devanāgarī: my own has *odakāntam*. *Snigdhā-janah* may be either 'a friend,' or 'friends:' Compare p. 128, note 1. *Śrūyate*, lit., 'it is heard,' i.e., it is enjoined in *śruti*, 'scripture,' 'holy writ.'

<sup>2</sup> *Kṣhira-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the *Vaṭa* or Banyan-tree [*Ficus Indica*], nor the *Pippala* [*Ficus religiosa*], but the glomerous fig-tree [*Ficus glomerata*], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

<sup>3</sup> 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rūpam*: Cf. page 88, note 3; and page 15, line 1.



काक्षयः । शार्ङ्गरव । तया सहसनात् राजा शकुन्तला  
पुरस्तात्<sup>१</sup> वक्तव्यः ।

शार्ङ्गरवः । आश्चापयतु भवान् ।

काक्षयः ।

अस्मान्साधु विचिन्त्य संयमधनान्<sup>२</sup> उच्चैःकुलं चात्मनश्च

तस्यैवाः कथमप्यबान्धवकृतां खेदप्रवृत्तिं च तां ।

सामान्यवृत्तिवृत्तिपूर्वकम्<sup>३</sup> दृष्टं दारेषु दृष्ट्वा तया

भाग्यायत्तम् अतः परं न खलु तद् वाच्यं वधूवन्मुनिः ॥ ८७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' i.e., brings to an end. The Prākṛit *viśā* may stand either for *viśāda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śāṅkara explains the phrase by *viśarand-āgrhām*, *kheda-āgrhām*, *duḥkha-dustarām*. *Āśa-bandha*, 'hope,' i.e., *prātar mām saṅgamayishyati*, 'in the morning he will be united to me.' Śāṅkara observes that this verse afford an example of the *Āśvāsa alankāra*. Kāṭavema refers to a parallel passage in the Megha-dūta, verse 12, *Āśa-bandhaḥ kusuma-sadrīṣaḥ* [sic] *prāyaśo hyaṅganāndm sadyah-pāti prāyāḥi hṛdayam viprayoge runaddhi*.

<sup>१</sup> 'Having placed in front,' i.e., 'having introduced,' 'having presented.'

<sup>२</sup> 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhānān*, 'This implies that they were worthy of respect.' K. *Uchchaisi-kulam*, etc. 'This implies that he would act with justice.' K.: see page 14, note 2. *Kathamapi* = *durgrahena*: Ś. and Ch. Cf. page 131, line 7. *Abāndhava-kṛitām*: see page 127, note 4. *Sneha-pravṛittim* = *prema-cheshtām*: Ch.

Verse 97. ŚĀRDŪLA-VIKRĪṢITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.

शार्ङ्गरवः । दृष्टीतः सन्देशः ।

काश्रपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनीकसोऽपि  
सन्तो सौकिकज्ञा वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम ।

काश्रपः । सा त्वम् इतः पतिकुलं प्राप्य

शुभ्रपुष्पं गुह्यं कुर्वन् प्रियवस्त्रीदृष्टिं सपत्नीजने

भर्तुर् विप्रकृतापि रोषस्तथा मास्त्र प्रतीयं गमः ।

भ्रूयिष्ठं भव दक्षिणा परिजने भाग्येऽनुत्प्रेक्षिणी

वान्धेवं दृष्टिशीपदं युवतयो वामाः कुलसाध्वयः ॥८८॥

कथं वा गौतमी मन्यते ।

*Sāmānya-pratipatti-pūrvakam* = *sādhāraṇa-gaurava-pūrvaksaram*, 'preceded by equal respect.' *Yādṛīṣena gauraveṇa aparā vadhūr dlokyate tādṛīṣena iyam*, etc. : Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūrva* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after.' Compare page 117, note 1. *Dāreshu*: *dāra-sabda pun-lingah kalatra-vāchako nitya-bahu-vachanāntah*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination : ' Ś. *Dārāh*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā : ' Ś. In the first line, my own MS. read *asmān sādhu samikshya sanyama-parān*. All marriages in the East are arranged by the relatives of the parties.

<sup>1</sup> 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-vyavahāra-jñāh* : Ś.]

<sup>2</sup> 'There is no subject out of the reach [*agocharah* : Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

<sup>3</sup> 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

Verse 98. SĀDŪLA-VIKRĪPĪTA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97.

गौतमी । एत्तिओ वज्जजणस्स उप्पदेमो । जादे । एदंक्खु सव्वं  
 गौतमी । एतावान् वधूजनस्स उपदेसः । जाते । एतत्तस्सु सव्वम्  
 ओधारेहि ।  
 अवधारय ।

काश्यपः । वत्से । परिव्रजस्व मां बन्धुजनं च ।

शकुन्तला । ताद । इदो एव किं पिअंवदामिस्साओ महीओ  
 शकुन्तला । तात । इत एव किं पिअंवदामिमाः बन्धो  
 णिवत्तिस्सन्ति ।  
 निवर्तिष्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये । न युक्तम् अगच्छोस्तत्र गन्तुं ।  
 तथा सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The *Sāhitya-darpana* adduces this as an example of the figure *Upadishṭam*, which is defined as *manohārī vākyam śāstranuśrūtaḥ* [p. 185]. Śāṅkara quotes the following aphorism: *Parisangrihya śāstrārtham yad vākyam abhidhīyate vidvān monoharam jñeyam upadishṭam tad eva tu. Gurūn = swaśūradān*, ‘father-in-law,’ etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, ‘respect.’ *Sūśrūṣaswa = ārdhaya*. *Vṛittim*: some of the Bengālī and the *Sāhit.-darp.*, supported by Ś., read *vṛittam = charitram*, ‘action,’ ‘deed,’ ‘behaviour,’ ‘demeanour.’ *Viprakṛita = pīditā*: Ch. = *kṛita-vipriyā*, ‘offended’: Ś. *Pratipam = prātikūlyam*. *Bhuyishṭam = atīśayana*. *Dakṣiṇā = sa-śneha*. *Bhāgyeshu*: the Bengālī and Ś. have *bhāgyeshu = sukheshu*, ‘in enjoyments,’ ‘in pleasures,’ in which case *anuteśakī* will mean ‘not given to excess.’ The latter word is literally ‘spouting up’ like a fountain. Compare *anuteśo lakṣmyām*: Bhart.-h., ii., 54. *Padam = śabdām*, ‘a title’: Ś. = *vyasāyam* or *pratisṭhām*: Ch. *Vāmdh = tad-viparīta-kārinīyah*: Ś. = *tad-viruddhāh*: Ch.

<sup>1</sup> ‘Lay to heart,’ ‘treasure up in thy heart,’ ‘ponder well.’

<sup>2</sup> See page 152, note 1. My own MS. and two others insert *him*.

<sup>3</sup> ‘Are to be given away in marriage.’ Compare page 47, line 7,

शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथं दाणिं तादस्म अङ्गादो  
 शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् इदानीं तातस्म अङ्गात्  
 परिभ्रष्टा मलत्रतरुमूलिआ चन्दणलदा विअ देसन्तरे जीविअं  
 परिभ्रष्टा मलघटोमूलिता चन्दनलता इव देवान्तरे जीवितं  
 धारइस्सं ।

धारयिष्यामि ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः स्नात्वे स्निता वृद्धिपीपदे

विभवगुहमिः स्तब्धैस् तस्य प्रतिचक्षम् आकुला ।

तनयम् अचिरात् प्राप्तीवार्कं प्रसूय च पाकम्

मम विरहजां न त्वं वत्से शूचं गणयिष्यसि ॥ ६६ ॥

note 4. *Ime api*: Dual terminations do not coalesce with following vowels: Lagh.-kaum., No. 58; Pāṇini, I., i. ii.

<sup>1</sup> 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [चन्दन], the *Sirium myrtifolium*, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*tata*, *upatyakā*: Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandandachala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes: see Ragh., iv., 48; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *tata*, is the reading of all the Devanāgarī MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangāt* exactly answers to *tātanya-ankāt* [*anka* = *utsanga*: Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prākṛit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyakā*: Ragh., iv., 46.

<sup>2</sup> 'Stationed in the honourable post of wife to a nobly-born husband; (and)

Verse 99. HARINĪ (variety of ATYASHṬĪ). See Verse 66.

॥ शकुन्तला पितुः फट्कोः पतति ॥

काम्यपः । यद् इच्छामि ते । तद् अस्तु ।

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । दुवेवि मं समं एव्य परि-

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । हे अपि मां समम् एव परि-

स्मजह ।

अजेषां ।

सख्यौ ॥ तथा कृत्वा ॥ सखि । जइ णाम सो रात्रा पच्चहिखाण-

सख्यौ ॥ तथा कृत्वा ॥ सखि । यदि नाम स रात्रा प्रत्यभिज्ञान-

मन्थरो भवे तदो मे इमं अत्तणामहेअक्खिअं अङ्गुलीअअं  
मन्थरो भवेत्ततो अस्सो इदम् आत्तणामधेयाक्खितम् अङ्गुलीयकं  
दंसेहि ।

दर्शय ।

शकुन्तला । इमिणा सन्देहेण वो आकम्पिदहि ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पितास्मि ।

सख्यौ । मा भाआहि । अदिसिणेहो पावसङ्की ।

सख्यौ । मा विभीहि । अतिखेहः पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity ; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulnasya*: see p. 14, note 2. *Ākulā* = *vyagrā*, 'perplexed,' 'intently occupied :'. *Ś.* = *sa-sambhramā*, 'bewildered :'. K. *Achirāt* = *gamandavyavahita-samaye*, 'immediately on thy arrival.' *Prādhī* *iva*, etc. = *yathā pūrva-dik pavitra-janakam sūryam* : *Ś.*

<sup>1</sup> See page 52, notes 1 and 2 ; page 140, line 12, note 2.

<sup>2</sup> 'Excessive affection is apt to suspect evil.' *Ati-mehah*, so reads the Taylor MS. and my own, supported by *Kātavama*. Śankara observes, *tathā choktam kirāte*. *Prema paśyat bhayāni apāde 'pi*, and so it is said in the *Kirātārjunīya*, 'Affection sees causes of alarm [or dangers], although without foundation.'



सार्द्धरवः । युगान्तरम् आरूढः सविता । त्वरताम् अचभवती ।  
 शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ ताद । कदा पु भूयो  
 शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ तात । कदा नु भूयस्  
 तद्योवणं पेक्षिस्मं ।  
 तपोवनं प्रेषिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा चिराय चतुरन्तमहीषपत्नी

दौष्यन्तिम् अप्रतिरथं तनयं विवेक्ष ।

भर्त्रा तदर्पितकुटुम्बभरेष साद्वै

शान्ते करिष्यसि पदं पुनर् आश्रमेऽस्मिन् ॥ १०० ॥

<sup>1</sup> 'The sun has ascended to another division (of the sky).' The Mackenzie MS. has *yugāntam adhirūdhah*; the Calcutta edition *dūram adhirūdhah*; Chézy *gaganāntaram adhirūdhah*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-chatushtayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugāntara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

<sup>2</sup> 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahi* seem to be equivalent to *chatur-dig-anta-mahi*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengálí have a parallel phrase *sa-dig-anta-mahi*. Kátavema explains it by *chatwārah antāh yasyāh śā*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from *Dushyanta*, as *Dākshi*, 'a descendant of Daksha,' from *Daksha*; *Aindri* from *Indra*, etc. See *Laghu-kaum.*, No. 1072. *Apra-*

Verse 100. VASANTA-TILAKĀ (variety of SAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 98, 94, 95.

गौतमी । जादे । परिहीअदि गमणवेला । णिवत्तेहि पिदरं ।  
 मोतमी । जाते । परिहीयते गमणवेला । निवर्तय पितरं ।  
 अहवा । चिरेणवि पुणो पुणो एसा एवं मन्तदस्सदि । णिवत्तदु भवं ।  
 अथवा । चिरेणापि पुनः पुनर् एसा एवं मन्तयिष्यते । निवर्ततां भवान् ।  
 काश्यपः । वत्से । उपदृश्यते तपोनुष्ठानं  
 शकुन्तला ॥ भूयः पितरम् आसिष्य ॥ तवच्चरणपीडितं तादृश-  
 शकुन्तला ॥ भूयः पितरम् आसिष्य ॥ तपश्चरणपीडितं तातश्र-  
 रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।  
 रीरं । तन् मा अतिमात्रं मम हते उक्कण्ठस्यं ।  
 काश्यपः ॥ सनिःश्रावं ॥

*tiratham* = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam*: K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Nivēśya* = *vivādhyā*, 'having caused to marry:' K. *Nivēś* has this sense in Mahābh., i. 7138. *Tad* refers to *Daushyanti*. *Arpita*, etc. Compare in Vikram., Act 5. *Aham api śūnau vinyasya rājyam*. Also Manu, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i.e., Let him enter upon the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Śānte*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

<sup>1</sup> 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' i.e., Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindú ideas of politeness. *Athavā*: see p. 30, note 1.

<sup>2</sup> 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate me āśrama-vāsa-dharmah*.

<sup>3</sup> 'Therefore do not beyond measure sorrow on my account.' *Ukkanṭha* for Sanskrit *utkanṭha* or *utkanṭhasva* is the reading of my own MS. *Mā ukkanṭhidum* seems questionable. Kāṭavema has *Bhūyo 'pi tapas-charana-piḍitam tātasya śartram atimātram mama kṛite utkanṭhitam bhaviṣyati*.

श्रमम् एष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्वं ।

उटजदारविह्वलं नीवारबलिं विस्त्रोक्तयतः ॥ १०१ ॥

<sup>1</sup> 'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Charita*, so reads the Colebrooke MS.; the others have *rachita-purvam* = *purā-vihitam*: Ś. *Charita* is supported by *charu*, 'an oblation of rice.' The *bali*, or *griha-bali* is a particular kind of offering, identical with the *bhūta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, 'household deities,' which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities; according to the place in which it was made [Manu, iii., 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurāṇik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushta*, *bali-bhuj*, *griha-bali-bhuj*, as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. *ĀNYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — — | — — || — — — | — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — — — | —

गच्छ । श्रिवांस्ते यन्मानः सन्तु ।

॥ निष्कामा शकुन्तला सहयाधिगच्छ ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हृद्धी हृद्धी । अन्तर्हिहिदा

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिहिता  
मउन्दला वणराईए ।

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्रावं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।

निगृह्य शोकम् अनुगच्छतं मां प्रसूतं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Rishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitri-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tīla*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śrāddha: see p. 112, note 1. 4. Manushya-yajna or Nṛi-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhūta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Griha-devatā* is indicated in Manu, iii., 117, with commentary, and in the *Mrichchhakati*, where Chārudatta, after fulfilling the Deva-kārya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Kāśyapa, *Yāśm baliḥ sapadi mad-griha-dehatnām, hanasāścha śrāsa-ganaśścha vilupta-pūrvah, tānoeva samprati virudha-trinānkurāsu, vījānjaliḥ patati kīta-mukhadvādhah*.

<sup>1</sup> See page 163, note 1 at end.

<sup>2</sup> So read all the Devanāgarī for *antarihidd*: Cf. page 140, l. 7.



॥ अथ पञ्चमो ऽङ्कः ॥

॥ ततः प्रविशन्त्यासनस्यो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वञ्चस्व । सङ्गीदसालन्तरे अव-  
 विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वचस्व । सङ्गीतशास्त्रान्तरे अव-  
 धाणं देहि । कलविसुद्धाए गीदीए सरसञ्ज्ञोओ सुणीअदि । जाणे ।  
 धानं देहि । कलविशुद्धायां गीत्यां स्वरसंयोगः श्रूयन्ते । जाने ।  
 तत्तद्गोदी हंसवदिआ वलपरिअञ्चं करेदित्ति ।  
 तच्चभवती हंसपदिका वर्षपरिषथं करोतीति ।

राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Vīśadah* = *prasannah*, 'serene, tranquil.' K. = *sustha*: Ś. Compare *manasah prasaddah*: Vikram., Act 5. *Prakānam* = *atyartham*: see p. 109, note 1. The Bengālī reading of the last two lines is *jāto 'smi samyag viśadāntardītmā, chirasya nikahopam ivārpayitvā*.

<sup>1</sup> In the Bengālī MSS. the speech of the Chamberlain commences the Act.

<sup>2</sup> 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].' *Īśvard-  
 nām yatra nṛityādikam bhavati śa sangita-śālā*, 'A music-saloon is a place  
 where dancing, etc., is performed before princes.' Ś. *Avadhānam*: Kātavema  
 has *avadhānam*. *Gītyām* = *dhrūvadyām*: K. The Prakṛit *gītis* may  
 stand for the instrumental, genitive, or locative cases. *Śvara-sanyoga*:  
 Kātavema has *śvara-yoga*. Both expressions occur in the *Mṛichchhakatī*  
 [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the *Mālavikāgni-  
 mitra* [p. 67, l. 6 with note].

<sup>3</sup> 'Is practising singing,' *lit.*, 'Is making acquaintance with the *varṇas*.'  
*Parichaya* = *abhyāsa*: Ch. *Varṇa*, 'the order or arrangement of a song.'  
 It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अहिण्वमज्जलोलुबो तुमं

अभिनवमधुसोलुपस् त्वं

तह परिचुम्बिअ चूअमञ्जरिं ।

तथा परिचुम्ब चूतमञ्जरीं ।

कमलवसदमेत्तणिञ्जुदो

कमलवसतिमाचनिर्हृतो

मज्जअर विन्दरिदोसि णं कहं ॥ १०३ ॥

मधुकर विद्यतो ऽवि हर्मा कथं ॥ १०३ ॥

either as male [Rāga,] or female [Rāginī.] According to Ś. and Ch., the *varnas* intended here are of four kinds, the first two corresponding with the division of the *bhāvas*, or 'affections.' *Gītishu chatvāra varnā bhavanti yad āha Bharataḥ; Śīdhāyī tathāiva Saṁchārī tathā Rohāvarohīṇau. Varnāś chatvāra evaite kathitās sarva-gītishu.*

<sup>1</sup> 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chūta-manjarī = amra-kalikā*: Ś. Compare in Vikram., Act 2, *Īśad-baddha-rajah-kaṇḍgra-kapiśā chūte navā manjarī. Kamala-vasati = kamalāvasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pañkajam tad yad alkā-śatpadam*, 'That is not a lotus which has no bee clinging to it:' Bhaṭ-Kāvya, ii., 19; also *Guṇjād-dvirepho 'yam ambuja-sthaḥ*, 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam rumaddhi mām padmam antah-kvaṇṭita-śatpadam*: Vikram., Act 4. *Madhukara*: see p. 32, note 1. *Vismṛito*: see p. 162, note 1. In Prākṛit, two forms *mar* and *umar* are used for *smṛi*: the first becomes *mhar* after a preposition [as in *vimharo* for *vismayaḥ*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kāṭavema observes that under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. Śāṅkara and Chandra-śekhara call this verse a *Prach-*

राजा । अहो रागपरिवाहिणी नीतिः ।

विदूषकः । किं दाव गीदीए अवगदो अक्खरत्थो ।

विदूषकः । किं तावद् गीत्या अवगतो ऽचरार्थः ।

राजा ॥ स्मितं कृत्वा ॥ सकृत्कृतप्रणयो ऽयं जनः । तद् अस्या  
देवीं वसुमतीम् अन्तरेण महद् उपासन्नं नतो ऽस्मिं । सखे माठय ।  
मदचनाद् उच्यतां हंसपदिका । निपुणम् उपासन्नो ऽस्मीति ।

विदूषकः । जं भवं आणवेदि ॥ उत्थाय ॥ भो वयस्सु । गही-

विदूषकः । चद् भवान् आज्ञापयति ॥ उत्थाय ॥ भो वयस्सु । गृही-  
दस्स ताए परकीएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स अक्खराए  
तस्स तथा परकीवैर् हसैः सिहण्डके तावमानस्स अणुरया  
वीदराअस्स विअ एत्थि दाणिं मे मोक्खो ।

वीतरागस्स इव नास्ति इदानीं मे मोक्षः ।

*ohhādaka*, and quotes the following from Kavi-kanṭhahāra: *Anyāsaktam  
patim matvā prema-vicchheda-manyuṇā vīṇā-purāṣaram gānam striyāḥ  
prachchhādako matah*.

<sup>1</sup> 'Oh, what an impassioned strain!' lit., a song overflowing with affection  
or passion. *Rāga-parivāhīnī* = *anurāga-nishyandīnī*: *Ś.* = *kāma-sampūrṇā*:  
K. Compare p. 89, note 2.

<sup>2</sup> 'The meaning of the words,' lit., of the letters or syllables.

<sup>3</sup> 'This person [*i.e.*, I] once made love (to her); therefore I am incurring  
her severe censure on account of the queen Vasumatī,' *Kṛita-pranayo* =  
*kṛita-premā*. *Ayam jana*, *i.e.*, *mā-rūpaḥ*, 'consisting of me': *Ś.* Compare  
page 145, note 1. *Vasumatī* is a name for the earth: compare p. 124, note  
1. *Antareṇa*: see page 81, note 2. After *kṛita-pranayo* 'yam janāḥ, the  
Calc. edit. adds *ityakṣharārthāḥ*, 'such is the meaning of the words.'

<sup>4</sup> 'There is not now any liberation for me (suffered to be) seized by her  
with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten,  
any more than for a sage-with-suppressed-passions (if taken unawares) by  
a lovely-nymph.' *Śikhāṇḍaka* is 'the lock of hair left on the crown of the  
head at tonsure.' This was the only portion of hair suffered to remain on  
the head of a Brāhman, but in the case of the military class, three or five



राजा । गच्छ । नागरिकदृष्ट्वा सञ्ज्ञापयेत् ।

विदूषकः । का गर्ह ॥ इति निष्क्रान्तः ॥

विदूषकः । का गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ष्यष्टजनविरहाद्  
क्षतेऽपि बलवद् उत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निश्चम्य शब्दान्

पर्युत्सुकीभवति यत् सुखितोऽपि जनुः ।

तच्च चेत्तदा स्मरति नृणाम् अबोधपूर्वं

भावस्मिराणि जगन्नाम्नरसौहृदानि ॥ १०४ ॥

इति पर्याकुलस्तिष्ठति ।

locks called *kāka-pakṣāḥ* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskāras* or rites which every Brāhman had to undergo. The first, or *chūḍā-karṇa* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *kṣānta* in the sixteenth year from conception [ii. 65]. *Mokṣa* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

<sup>1</sup> 'In the courtly (fashionable) style.' *Pravṛtṣya rityā*: K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

<sup>2</sup> See page 62, line 6, with note 3.

<sup>3</sup> 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāni*, i.e., *vaṣṭāni*: Ś. Kāṭyāyana has *rūpāni* for *ramyāni* and *sthītāni* for *sthirāni*.

Verse 104. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी । अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नो ऽसि ।

आचार इत्यवहितेन मया दृशीता

या वेषयष्टिर् अवरोधदृष्टेषु राज्ञः ।

कास्ते गते वञ्चतिथे मम खैव जाता

प्रज्ञानविक्रमगतेर् अवलम्बनार्थं ॥ १०५ ॥

*Abodha-pūrvam*, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-pūrvam*, *abuddhi-pūrvam*, 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

<sup>1</sup> The Kanchukī or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vridhō vipro guṇa-gaṇānvitah sarva-kāryārtha-kūśalah kanchukīti abhidhīyate. Jara-vaiṭṭalya-yuktena vīṣed gātreṇa kanchukī*; 'The character styled *kanchukī* is an attendant in the inner apartments, an old-man, a brāhman, endowed with numerous good qualities, and a clever man of business. The *kanchukī* should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashtī*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahītena*, lit., 'attentive,' 'careful,' 'watchful,' i.e., 'appointed to a careful superintendence or watch.' So read all the Devanāgarī; the Bengālī, with Śankara, have *adhikṛītena*, i.e., 'by me set over,' etc. *Avarodha-griheṣhu*: see p. 21, note 1. *Bahutiṭhe* = *bahu-*

Verse 105. VASANTA-TILAKĀ (variety of ŚANKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मा-  
सनाद् उत्थितस्य पुनर् उपरोधकारि कस्तश्चिद्व्यागमनम् अस्मै नोत्सहे  
निवेदितुं । अथवा । अविश्रामोऽयं लोकात्मनाधिकारः । कुतः ।

भानुः सकृद्युक्ततुरङ्ग एव

राशिन्द्दिवं गन्धवहः प्रयाति ।

त्रेयः सदैवाहितभूमिभारः

षडांशदृष्टेर् अपि धर्म एषः ॥ १०६ ॥

यावन्नियोगम् अनतिष्ठामि ॥ परिक्रम्यावसोक्ष च ॥ एष देवः ।

प्रजाः प्रजाः स्ना इव तन्मयित्वा

निषेवते आन्तमना विविक्तं ।

*śankhye* : Chézy. Kátavema observes that *bahu* is here treated as a numeral, *tiṭha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutiṭha* by "manieth."

<sup>1</sup> 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavā* : see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatrī*, 'to support or maintain a family : ' see further on, note 1, p. 188.

<sup>2</sup> 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śesha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas* : see p. 54, note 2. *Bhānuḥ*, 'the Sun : ' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose : ' Ś. *Sūrya evambhūtaḥ san prayāti* : Ś. *Gandha-vahaḥ*, lit., 'the scent-bearer' = *vāyuh* : Ś. *Śesha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatā*] and king of the Nāgas or snakes who inhabit the lowermost of the seven Pātālas or infernal regions. His body formed the couch of Vishnu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balarāma, the elder brother of Kṛishṇa. *Āhita* : see p. 150, note 1. *Shashthānśa-vritter* : see p. 83, note 2.

Verse 106. INDRAVAJRA (variety of TRISHTUBH). See Verse 102.

यूयामि सञ्चारं रविप्रतप्तः

शीतं दिवा ज्ञानमिव दिपेन्द्रः ॥ १०७ ॥

॥ उपगतम् ॥ जघतु जघतु देवः । एते खलु हिमवतो निरेर् उपत्यकार-  
खवासिनः काष्णपसन्देशम् आदाय सखीकास्तपस्विनः सन्नाम्नाः ।  
भूत्वा देवः प्रमोक्षं ।

राजा ॥ सादरं ॥ किं काष्णपसन्देशचारिणः ।

कक्षुकी । अयं किं ।

राजा । तेन हि मदचनाद् विज्ञाप्यताम् उपाध्यायः सोमरातः ।  
अमून् आश्रमवासिनः औतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुम्  
अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्नितः प्रतिपाद्यवामि ।

कक्षुकी । वद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेचवति । अग्निशरणमार्गम् आदेशय ।

<sup>1</sup> 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitvā* [see p. 187, note 1] so read all the Bengālī, supported by K.; two of the Devanāgarī, *śāntwayitvā*; the Mackenzie, *harshayitvā*. *Śrāntah-mandh* is the reading of the Mackenzie, supported by K.; the other Devanāgarī, *śānta-mandh*, 'composed in mind.' *Sanchārya*, lit., 'having cause to move about or graze:' = *bhramayitvā*: Ś. *Vivikta* = *vijana-pradeśam*. *Divā* = *madhyahne*, 'in the middle of the day:' Chézy. *Dwipondrah* = *hastī-rājah* = *yūtha-nāthah*, 'a large elephant, the leader of a wild herd.'

<sup>2</sup> 'Having heard, your majesty must decide (what is to be done).' *Kātavema* supplies *yat kartavyam*. *Pramāṇam*: see page 30, note 2 at the end.

<sup>3</sup> *Atha kim svikāre*: S.: see p. 45, note 2.

<sup>4</sup> 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakāreṇa*: Ś.

<sup>5</sup> *Agni-śarana*: see p. 148, note 3. *Mārgam*: see page 161, note 2.

Verse 107. UPAJĀTI OF ARHYĀNĀKĪ (variety of TRISHTUBH). See Verse 41.

प्रतीक्षारी । इदो इदो देवो ।

प्रतीक्षारी । इत इतो देवः ।

राजा ॥ परिक्रामति । अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम्  
अर्थम् अधिगम्य सुखी सम्पद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखो-  
त्तरैव ।

ओत्सुक्यमाचम् अवसादयति प्रतिष्ठा

क्षिप्नाति लब्धपरिपालनवृत्तिर् एव ।

नातिश्रमापनयनाय न च श्रमाय

राज्यं खल्वसाधृतदण्डम् इवातपचं ॥ १०८ ॥

1 'The attainment of the object (of their ambition) is followed by pain.' *Charitārthatā* = *rājya-prāptih*, 'the attainment of the throne:' Ś. *Dukhottarā* = *kheda-samvalitā*, 'encompassed with trouble:' Ś.

2 'The attainment-of-the-object-of-ambition satisfies anxious longing merely: the very business of guarding what has been obtained, harasses. Royalty [the office of king] like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autsukyam* = *utkanthā*, 'longing,' 'eager desire:' such as *kadā rājā bhaviṣyāmi*, 'when shall I become king?' etc.; *tan eva dukkha-dāyini pratishthā avasādayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays:' Ch. Śankara reads *pratishthām*, and places it in opposition to *autsukya-mātram*, making *rājyam* the nominative case to *avasādayati*. The Bengālī MS. [E. I. H. 1060] gives *pratishthām* in the margin, and this reading is certainly supported by the parallel passage (*sādayanti pratishthām*, etc.) in the beginning of Act 3 of the *Vikramorvaśī*. Chandra śekhara also notices this reading, but adopts the one in the text and censures the interpretation of Śankara. *Pratishthā* may, without doubt, have the sense I have given, which agrees with the *prārthitārthādhiḡamah* and *charitārthatā* of the preceding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na cha śramāya* will mean 'without leading to personal trouble or

Verse 108. VASANTA-TILAKĀ (variety of ŚAKKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 105.

नेपथ्ये

वैतालिकी । विजयतां देवः ।

प्रथमः ।

ससुखनिरमिलापः स्विद्यते लोकहेतोः

प्रतिदिनम् अथवा ते दृष्टिर् एवंविधैव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramāya* : is found in all the Devanāgarī MSS. ; the Bengālī have *yathā śramāya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kāṭavema, who repeats the first negative before *na cha śramāya*, the two negatives are here employed affirmatively, i.e., to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

<sup>1</sup> *Vaitālika* = *vandīn*, 'a herald : ' Ch. = *stuti-pāthaka*, 'a panegyrist.' Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the *Vikramorvaśī* and *Ratnāvalī*, only one *Vaitālika* appears, but here and in the *Mālavikāgnimitra* there are two. In the *Vikramorvaśī* [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the *Dāsa-kumāra* it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्खा पादपस्तीग्रमच्छन्  
 श्रमयति परितापं ह्यथवा संश्रिताणां ॥ १०८ ॥

द्वितीयः ।

निधमयसि विमार्गप्रक्षितान् आप्तदण्डः  
 प्रश्रमयसि विवादं कल्पसे रक्षसाय ।

अतनुषु विभवेषु ज्ञातयः सन्तु नाम  
 त्वयि तु परिचमाप्तं बन्धुहृत्यं प्रजानां ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers ;  
 8. He is to attend upon the *Purohita* or family priest, for the performance  
 of religious ceremonies. See Wilson's *Hindú Theatre*, vol. i., p. 209.

<sup>1</sup> 'Indifferent to thine own ease, thou endurest toil every day for the  
 sake of (thy) people. But thy regular-business is of this very kind. For the  
 tree suffers intense heat with its head (while) it allays by (its) shade the  
 heat of those seeking (its) shelter.' *Athavā*: see p. 30, note 1. *Vṛittir*:  
 some of the Bengálí, supported by K. and Ś., have *erishtir*.

<sup>2</sup> 'Having assumed the mace [sceptre] thou restrainest those who advance  
 on the wrong road [set out on bad courses]; thou composest differences;  
 thou art adequate to the protection (of thy people). Let kinsmen make  
 their appearance forsooth in affluent circumstances [when there is abundant  
 property] but in thee the whole duty of a kinsman is comprehended  
 towards thy subjects.' *Ātta-dāṇḍa* = *grihita-dāṇḍa*. *Dāṇḍa*, 'a magistrate's  
 staff,' taken as a symbol of punishment, and justice. It is sometimes 'the  
 sceptre of a king.' Hence *dāṇḍa-dhara*, *dāṇḍin*, 'Staff-bearer,' etc., are  
 names for Yama, the god of justice and lord of punishment. *Vimārga*:  
 some have *kumārga*, 'bad ways.' *Kalpase* = *sampadyase*: K. *Manu* fur-  
 nishes several examples of *kṛip* in the sense of 'to be sufficient,' 'to be fit':  
 ii., 151; ii., 266; vi., 20. Also *Raghu-v.*, viii., 40. *Ātanushu vibhaveshu*  
 = *utsaveshu*, 'at times of festivity.' *Kukshimbharibhis taiḥ kim prayo-  
 janam*, 'What is the use of these parasitical gluttons as relations?': K. The  
 Calcutta edition and Ś. have *samvibhaktāḥ* for *santu nāma*. The meaning  
 may certainly be 'Let kinsmen make their appearance [i.e., start up they will

Verses 109 and 110. *MĀLINĪ* or *MĀNINĪ* (variety of *ĀTI-ŚAKKARĪ*). See Verses 10,  
 19, 20, 38, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्त्राः ॥ इति परिक्रामति ॥  
 प्रतीहारी । अहिणवमञ्ज्जणसमिरीओ मल्लिहिदहोमधेणू अग्नि-  
 प्रतीहारी । अभिनवसञ्चार्यनसञ्चीकः सञ्जिहितहोमधेणुर् अग्नि-  
 मरणालिन्दो । आरुहदु देवो ।  
 शरणाखिन्दः । आरोहदु देवः ।

राजा ॥ आरुह्य परिजनांशवल्ग्वी तिष्ठति ॥ वेचवति । किमु-  
 दिक्ष्य भगवता काक्ष्येन मत्सकाग्रम् चक्षवः प्रेरिताः स्त्रुः ।

किं तावद् व्रतिनाम् उपोडतपसां विघ्नैश्च तपो दूषितं  
 धर्मारण्यचरेषु केनसिद् उत प्राप्तिष्वसञ्चेष्टितं ।

आहोस्वित् प्रसवो ममापचरितैर् विष्टम्बितो वीरधाम्

इत्याहवज्जप्रतर्कम् अपरिच्छेदाकुलं मे मनः ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kātavema refers to a verse towards the end of Act vi. of this play, *yena yena viyujyante prajāh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

<sup>1</sup> 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrika*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kālidāsa. *Homa-dhenu*, *Agni-śarana*: see p. 18, note 3.

<sup>2</sup> 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha* = *samprāpta*: K. *Vighnais*: see p. 39, note 6. *Dharmdravya-charaṣṣhu prānīṣhu*: Compare p. 12, l. 8. *Āhoṣit*, a particle of doubt. *Prasava*, i.e., *pushpa-phalādi*, 'the flower, fruit, etc.': K. *Apacharitaiḥ* = *durd-oharaiḥ*.

Verse 111. ŚĀRDŪLA-VIKRĀṢṬA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 88, 89, 97, 98.



प्रतीक्षारी । सुचरिदणन्दिणो दधीशो देवं सभाजद्दुं  
प्रतीक्षारी । सुचरितनन्दिन चक्षयो देवं सभाजक्षितुम्  
आश्रदेन्ति तक्षेमि ।

आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।  
पुरक्षेपां कक्षुकी पुरोहितस्य ॥

कक्षुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारदत ।

महाभागः कामं नरपतिर् अभिजक्षितिर् अशौ  
न कक्षिद् वर्षानाम् अपद्यम् अपकृष्टो ऽपि भजते ।  
तथापीदं शशत् परिचितविविक्तेन मनसा  
जनाकीर्णं मन्त्रे ऊतवहपरीतं गृहम् इव ॥ ११२ ॥

शारदतः । खाने भवान् पुरप्रवेशाद् इत्यभ्यूतः संवृत्तः । अहमपि

<sup>1</sup> 'To pay homage to.' *Sabdhā* is one of the few dissyllabic roots.

<sup>2</sup> 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kāma* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitiḥ* = *avihata-maryādah*: K. = *sa-maryādah*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengālī; the others have *aho*. *Varṇānām*, i.e., *brāhmaṇādānām*. *Apakṣiṣṭo 'pi*, i.e., The classes or castes were originally four in number:—1. Brāhmanas or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śūdras or slaves: see page 84, note 2. *Apatha*, 'a wrong road,' 'a bad road,' a common metaphor like *amārga*, *unmārga*, *vimārga*, to express wicked courses. *Idam janākṣṛṇam*, i.e., *idam puro-vartī nripāṅganam*, 'this royal court before me eyes.' Ś. *janākṣṛṇam* may perhaps be used, as in line 2, Act 2. of Vikramorvaśī, for a substantive meaning 'a crowded thoroughfare.' *Huta-vaha-paritam* = *lagadgnim*: Ś.



अनुकृताः सत्यवसाः सन्नद्धिभिः

स्वभाव एवैष परोपकारिणां ॥ ११४ ॥

प्रतोहारी । देव । प्रसन्नमुहवशा दीयन्ति । जानामि । विस्मद्ध-  
प्रतीहारी । देव । प्रसन्नमुखवर्णा दृश्यन्ते । जानामि । विस्मद्ध-  
कक्षा दृशीभ्यो ।

कार्या चमत्तः ।

राजा ॥ शकुन्तलां दृष्ट्वा ॥ अद्याचभवती ।

का खिद् चवमुष्टभवती नातिपरिमुष्टशरीरखात्रंशा ।

मध्ये तपोधनानां कियलयम् हव पाण्डुपचाणां ॥ ११५ ॥

and interests have nothing to do with his conduct.' 'This favour and protection is only what might be expected from his benevolent nature.' It is possible that by *vayam madhyasthāh* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

<sup>1</sup> 'Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches: this is the very nature of the benefactors of others.' *Kutas*: see p. 54, note 2. *Bhūri*: generally found in composition, but not always: see *Mahābh.*, xii., 1410. Most of the Bengālī MSS. have *dūra*. This verse occurs in *Bhartri-hari* [ii., 62, edit. Böhlen], where *udgamaiḥ* is adopted for *dgamaiḥ*, and another reading *bhūmi* for *bhūri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down:.' *Hitop.*, l. 353.

<sup>2</sup> 'The Rishis appear to have serene complexions. (Hence) I conclude they have some business which may inspire confidence.' *Prasanna-mukhaḥ-varṇāḥ*: so read two of the Devanāgarī MSS. supported by a similar compound in *Mālavikāgn.*, p. 55, l. 20. The Colebrooke has *mandana* and my own *pankaḍ* for *vannāḍ*.

<sup>3</sup> 'Who is this veiled-one, the loveliness of whose person is not fully

Verse 114. VANSASTHAVILA (variety of JAGATĪ) See Verses 18, 22, 23, 67, 81.

Verse 115. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —  
— — | — — — | — — || — — — | — — — | — — — | — — — | — — —

प्रतीहारी । देव । कुटूहलगन्धो पद्मिदो ण मे तस्मो पसरदि । णं  
प्रतीहारी । देव । कुटूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु  
दंसणोआ उण से आकिदी लक्खीअदि ।

दर्शनीया पुनर् अस्मा आकृतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलचं ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हिअअ । किं एव

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ इदं । किम् एवं

वेवसि । अज्जउत्तस्स भावं ओधारिअ धीरं दाव होदि ।

वेपथे । आर्यपुत्रस्स भावम् अवधार्य धीरं तावद् भवं ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।

कश्चिद् एवाम् उपाध्यायसन्देशः । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

अवधः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

अवधः । दृष्टेन युज्यस्व ।

displayed?' *Swit* is a particle of question and doubt. *Avagumthana* = *mastakāśhadana-vastra* : Ch. The second half of this verse is clear.

<sup>1</sup> 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *paḍihādi* for *prati-  
bhāti* [in place of *pasaradi* for *prasarati*, the reading of the other Deva-  
nāgarī] and *paḍihado* for *pahido*. I have retained *pahido*, as it appears to  
make the best sense; but the Prākṛit seems here hardly to admit of literal  
Sanskrit interpretation.

<sup>2</sup> 'Ought not to be gazed at.' *Anirvarṇantiya* = *adarśantiya*.

<sup>3</sup> 'Having reflected on [called to mind], the affection of thy lord, be firm.'  
*Bhāva* = *śmāha* : compare p. 112, note 3. The Bengālī have *smṛitod* for  
*avadhārya*. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic  
mode of addressing a husband.

<sup>4</sup> 'Has a message from the preceptor.' A Bahuvrīhi agreeing with  
*kāśchit*.

राजा । अपि निर्विघ्नतपसो मुनयः ।

अवयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि तपि ।

तमस्त्वपि धर्मांशौ कथम् आविर्भव्यन्ति ॥ ११६ ॥

राजा । अर्थवान्खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय  
कुशली काश्चपः ।

अवयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्न-  
पूर्वकम् इदम् आह ।

राजा । किम् आश्चापयति भगवान् ।

<sup>1</sup> See page 35, note 1, and compare page 89, note 1.

<sup>2</sup> 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. case of the present part., here used absolutely. *Gharmāśau* = *sūrya*: Ś. The Dictionary gives *gharma-rāśmi*.

<sup>3</sup> 'My title of Rājā has indeed significancy.' The Rishis had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rāj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakshitrī*. Compare Manu, vii., 3. *Rakshārtham asya sarvasya rājanam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahābh.*, xii., 1032, *rājan* is derived from the root *ranj*, 'to conciliate.'

<sup>4</sup> 'Is his reverence Kāśyapa prosperous for the welfare of the world?' *Kuśāl*: see p. 35, note 1. *Bhagavān*, etc: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called Chandra-vindu is written over, to show that the *l* substituted for it has a nasal sound: *Laghu-kaum.*, No. 79.

<sup>5</sup> 'Saints [*lit.*, men endowed with or capable of perfection: *Vish. Pur.*, p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

शार्ङ्गरव । यन्मिथःसमयाद् इमां मदीयां दुहितरं भवान्  
उपायंस्व । तन्मया प्रीतिमता युवयोर् अनुज्ञातं । कुतः ।

तन्मर्चतां प्रायसरः स्मृतो ऽसि नः

शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मवरं शायेति ।

गौतमी । अज्ज । किम्पि वत्तुकामस्मि । ए मे वचनावसरो अस्ति ।

गौतमी । आर्य । किमपि वत्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

कहंस्ति ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Anāmaya*: see Manu, ii., 127, 'Let a man ask a Brāhmaṇ, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *anāmaya*; a Vaiśya, as to his *kshemam*; and a Śūdra, as to his *drogyam*.' The king was of course a Kshatriya: see page 30, note 2.

<sup>1</sup> The 3rd. sing. 3rd. pret. *dtm.* of *yam* with *upa* (meaning 'to marry') is either *updyata* or *updyansta*: Pānini, i., 2, 16. The Bengālī have the 2d. pret., *upayeme*.

<sup>2</sup> 'Thou art esteemed by us the chief of the worthy, and Śakuntalā, incarnate virtue. Brahmā [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhū-varam*, a Dvandva compound in the neuter gender. *Vāchyam na gataḥ*: whether Brahmā was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

<sup>3</sup> 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' i.e., those rites or *sanskāras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

Verse 117. VANSĀSTHAVILA (variety of JAGATī.) See Verses 18, 22, 23, 67, 81, 114.

णावेक्खिदो गुरुअणो इमिणा ए तुएवि पुक्खिदो वन्धू ।

नापेक्षितो गुरुजनो ऽनया न त्वयापि पृष्टो वन्धुः ।

एककं एव चरिए किं भण्दु एक एकस्स ॥ ११८ ॥

एकैकम् एवं चरिते किं भण्दु एक एकस्स ॥ ११८ ॥

शकुन्तला ॥ आत्मगतं ॥ किं एकुञ्ज अज्जउत्तो भणादि ।

शकुन्तला ॥ आत्मगतं ॥ किं नु खलु आर्यपुत्रो भणति ।

राजा । किम् इदम् उच्यन्स्व ।

शकुन्तला ॥ आत्मगतं ॥ पावओकु ए सो वओणोवसाओ ।

शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एव वचनोपन्यासः ।

शार्ङ्गरवः । कथम् इदं नाम । भवन् एव सुतरां लोकेष्टत्तान्त-  
निष्ठाताः ।

<sup>1</sup> 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?' *Guru-jana*: see p. 173, note 3 in middle. The Devanāgarī MSS. have *imāo* for *imindā*. The latter, which is the reading of the oldest Bengālī, I have retained on account of the metre. There is no reason why in Prākṛit *imīna* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaiḥ* = *anyonyam*, 'mutually': Ś., Ch. *Bhannadu* is the reading of some of the Bengālī MSS. followed by the Calcutta edition; I have written *bhannadu* for *bhanādu*, on account of the metre, and on the authority of Lassen's *Inst. Prak.*, p. 277. The Devanāgarī have *kim bhaṇāmi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkassa*. *Eka* may be for *eka-janaḥ*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

<sup>2</sup> 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *kkhu*.

<sup>3</sup> 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. *Āryā or Gāthā. (See Verse 2.)*

— — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — |

वतीमपि ज्ञातिकुलैकबन्धवः

जनो ऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिषेतुर् दृश्यते

तदप्रियापि प्रमदा खल्वनुमिः ॥ ११६ ॥

राजा । किं चाभवती मया परिशीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हिमश्च । सम्पदं दे आसङ्गा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ इदञ्च । साम्प्रतं ते आसङ्गा ।

शार्ङ्गरवः । किं कृतकार्यदेवाद् धर्मं प्रति विमुखनोचिता राज्ञः ।

राजा । कुतो ऽयम् असत्कल्पनाग्रन्थः ।

शार्ङ्गरवः । मूर्खन्यमी विकाराः प्रायेणैश्वर्यमन्तेषु ।

the ways of the world.' *Loka-vṛttānta-nishñātāh* = *loka-vyavahāra-jñātāh* Ś. *Ni-shñāta* (= *abhijña*: Ch.) *lit.*, 'bathed in,' hence 'conversant with.' The Sāhit.-darp. [p. 193] reads *bhavadn loka-vṛttānte nishñātāh*.

<sup>1</sup> 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jñāti*, etc. = *nija-griha-odsintm*: Ś. *Anyathā*, i.e., *vyabhichārinīm*, 'unchaste:' Ś. *Ishyate* = *ākāṅkshyate*: Ś. *Tad-apriyāpi*: the Bengālī, my own MS., and the Sāh.-darp. read *priyāpriyā vā*, 'liked or disliked:' but K. supports the other reading.

<sup>2</sup> 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Devanāgarī, *Kim kṛta-kārya-dveṣo dharmam prati vimukhatā kṛitavajñā*. Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kṛitavajñā* should be struck out of the text, as being probably an interpolation from the margin. All the Devanāgarī, however, introduce it.

<sup>3</sup> 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamānārthasya kalpanayā kṛitah pramāh*: K.

<sup>4</sup> 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Mur-*



राजा । विशेषेणाधिषिन्नोऽस्मि ।

गौतमी । जादे । मुञ्जत्तञ्च मा लज्ज । अबणदस्सं दाव दे ओ-  
गौतमी । जाते । मुञ्जर्त्तं मा लज्जस्स । अपनेय्यामि तावत्ते अव-  
उण्णं । तदो तुमं भट्टा अहिजाणस्सदि ॥ इति यथोक्तं करोति ॥  
मुञ्जं । ततस्त्वां भर्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ ब्रह्मन्तसां निर्वर्ष । आत्मगतं ॥

इदम् उपगतम् एवं रूपम् अस्मिष्टकानि

प्रथमपरिगृहीतं खान् न वेत्यव्यवस्थम् ।

धमर इव विभाते सुन्दम् अन्तस्तुषारं

न खलु च परिभोक्तुं नैव शक्नोमि शान्तुं ॥ १९० ॥

इति विचारचमस्त्रितः ॥

प्रतीहारी । अहो धम्मावेक्खिदा भट्टिणो । ईदिसं णाम सुहो-

प्रतीहारी । अहो धर्मवेचिता भर्तुः । ईदृशं नाम सुखो-

*ckhanti* = *vardhanti* : *Ś.* = *vyāpnuvanti* : *K.* *Of.* *Ragh.*, xii., 57; vi., 9; x., 80. The root *murchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the *Vikramorvaśī*, Act 3, *tamasām nīśi murchhatām*.

<sup>1</sup> 'I am especially aimed-at-by-this censure,' *i.e.*, I am the especial object of this censorious remark about 'persons intoxicated with power.'

<sup>2</sup> 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Akṣhiṭa-kānti* = *anavadya-saundaryam* : *K.* *Parigrihitam* : see p. 181, note 4. *Ayavasyan* [= *anīśchinwan*] so reads *Kāṭavema*; I have ventured to follow him, although nearly all the Devanāgarī MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. *MĀLINĪ* or *MĀNINĪ* (variety of *ATI-SAKKARĪ*.) See Verses 10, 19, 20, 33, 55, 109, 110.

वणदं स्वयं देक्षिअ को अणो विआरेदि ।

पणतं रूपं प्रेच्छ को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति बोधम् आस्यते ।

राजा । भोऽन्तपोधनाः । चिन्तयन्नपि न खलु स्वीकरं वम् अच-  
भवत्याः सारामि । तत् कथम् इमाम् अभिव्यक्तव्यव्यवस्थां प्रत्यात्मानं  
चेचि वम् आशङ्कमानः प्रतिपश्ये ।

शकुन्तला ॥ अपवार्य ॥ अज्जस्स परिणए एव्व सन्देहो । कुदो

शकुन्तला ॥ अपवार्य ॥ आर्यस्स परिणवे एव सन्देहः । कुत

दाणिं मे दूराहिरोहिणी आसा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शाम् अनुमन्यमानः

सुतां त्वया नाम मुनिर् विमान्यः ।

मुहुं प्रतिपाद्यता स्वम् अर्थं

पाचीकृतो दक्षुर् इवासि येन ॥ १२१ ॥

<sup>1</sup> 'Why do you sit [is it sat] so silent?' *Kimarītham mannam kṛitam asti* : Ś. *Kim tushnim vadste* : Vikram., Act 4.

<sup>2</sup> *Śvākarānam* [= *vivādam* : Ś.] *lit.*, 'making one's own,' i.e., 'taking in marriage.'

<sup>3</sup> 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kim josham dayate* in the previous speech; or, 'how shall I receive her?' see p. 135, note 1.

<sup>4</sup> 'Is the Sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [i.e., Śakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kṛitābhimarśam* = *kṛita-sam-parśam* = *kṛita-sangrahaṇam* : K. The first sense of *abhi-mrś* is 'to touch,' 'to handle.' Here as in *parā-mrś* [Bhaṭṭi, xvii., 38] there is an implication

शारदतः । शार्ङ्गरव । विरम तमद्दानीं । शकुन्ताले । वक्तव्यम्  
उक्तम् अस्माभिः । सो ऽयम् अचमवान् एवम् आह । दीयताम् अस्मै  
प्रत्ययप्रतिवचनं ।

शकुन्ताला ॥ अपवार्य ॥ इमं अवत्थन्तरं गदे तारिमे अणुराए किं  
शकुन्ताला ॥ अपवार्य ॥ इदम् अवस्थान्तरं गते तादृशे ऽनुरागे किं  
वा सुमराविदेण । अन्ता दाणिं मे सोअणीओत्ति ववसिदं ॥ प्रकाशं ॥  
वा स्मारितेन । आत्मा इदानीं मे श्रोचनीय इति व्यवसितं ॥ प्रकाशं ॥  
अञ्जउत्त ॥ इत्यङ्गोक्ते ॥ संसददे दाणिं परिणए ए एमो समुदा-  
चार्यपुच ॥ इत्यङ्गोक्ते ॥ संश्रयिते इदानीं परिचये न एव समुदा-  
चारो । पोरव । ए जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताण-  
चारः । पोरव । न युत्तं नाम ते तथा पुरा आअमपदे स्सभावोत्तान-  
हिअअ इमं जणं समअपुच्चं पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।  
इदयम् इमं जनं समयपूर्वं प्रतार्य ईदुगैर् अचरैः प्रत्याचंष्टुं ।

of carnal connexion. *Mushtam*: the Taylor MS. has *ishtam*, and the Bengálí *dushtam*. It must be borne in mind that Śakuntalā was married to Dushyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigrdhayatá*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *násayati*, 'he suffers to perish.' *Pátrikrito*, a very noticeable phrase, is a Chwí compound, formed from *pátram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

<sup>1</sup> *Kátavema*, Śankara, and the old Bengálí MS. interpret *soanto* by *sochantiya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhantiya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

<sup>2</sup> 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samuddaro* for *samuddacharo*; otherwise it might be suspected that *samuddacharo* was the correct word, to which *samuddacharo* must be here equivalent.

<sup>3</sup> 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णो पिधाव ॥ शान्तं । पापं ।

अपदेशम् चाविसृष्टितुं किम् ईदृशे जनमर्दम् च पातयितुं ।

कूचकृषेव सिन्धुः प्रसवम् अग्रास्तटतदं च ॥ १२२ ॥

शकुन्तला । होदु । जइ परमत्थदो परपरिगहसङ्किणा तुए

शकुन्तला । भवतु । यदि परमार्थतः परपरिगहसङ्किणा तथा

एवं पउत्तं । ता अहिंसाणेण दमिणा तुह आसङ्कं अवणइस्सं ।

एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेयामि ।

राजा । उदारः कव्यः ।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हङ्गी हङ्गी । अङ्गुली-

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक् । अङ्गुली-

अअसुखा मे अङ्गुली ॥ इति मविषादं गौतमीम् अवेचते ॥

यकग्रून्वा मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेचते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-pūrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

'Peace! a sin!' i.e., 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnau pidhāya* is omitted: compare Acts vii., 57; *Mṛich.*, p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. *Mālavik.*, p. 69, l. 10. *Mudr.*, p. 24, l. 5.

'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadeśam*, i.e., *kūlam nāma vā*, 'either family or name:' Ch. *Vyapadyate anena ixi vyapadeśah kūlam*: Ś. *Āvilayitum*: infin. of a nom. verb from *avīla*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

गौतमी । एषं दे मङ्गावदारवन्नरे सचीतित्यसलिलं वन्दमा-  
नौतमी । नूनं ते मङ्गावताराभ्यन्तरे सचीतीर्थसखिसं वन्दमा-  
णाए पद्मदं अङ्गुलीश्रमं ।

नायाः प्रभ्रष्टम अङ्गुलीश्रमं ।

राजा ॥ सखितं ॥ इदं तत् प्रत्युत्पन्नमिति खैरमिति यद् उच्यते ।

शकुन्तला । एतद्य दाव विहिणा दंसिदं पञ्चत्तणं । अवरं दे  
शकुन्तला । अच तावद् विधिना दग्धितं प्रभुत्वं । अपरं ते  
कहिस्सुं ।

वक्ष्यामि ।

राजा । श्रोतव्यम् इदानीं संवृत्तं ।

<sup>1</sup> 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachi's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachi is his wife, to whom there was probably a *tīrtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalá had performed her ablutions.

<sup>2</sup> 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted."' *Strīnam* = *strī-jātiḥ*, 'the female sex:' K. The Bengálí have *idam tat pratyutpanna-matīham strīnam*: compare Hitop., l. 2320, where *pratyutpanna-matīḥ* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

<sup>3</sup> 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the *Vikramorvaśī*, *bhavitavyatā atra balavati*, 'Here destiny has shown its power.'

<sup>4</sup> Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived:' compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

शकुन्तला । एं एकदिश्वरे णोमालिआमण्डवे णलिणीपत्तभा-  
 शकुन्तला । ननु एकदिवसे नवमालिकामण्डपे नलिणीपत्तभा-  
 अणगञ्चं उअञ्चं तुह हत्थे मलिहिदं आसि ।  
 जनगतम् उदकं तव हस्से सन्निहितम् आसीत् ।

राजा । शकुन्तलम् तावत् ।

शकुन्तला । तक्खणं सो मे पुत्तकिदञ्चो दीहापङ्गो णाम मिअपो-  
 शकुन्तला । तत्थञ्चं स मे पुचङ्कतको दीर्घापाङ्गो नाम म्हनपो-  
 दञ्चो उवट्ठिदो । तुए अञ्चं दाव पढमं पिअउत्ति अणुअग्निणा उव-  
 तक उपखितः । तद्या अञ्चं तावत् प्रथमं पिवतु इति अनुकम्पिणा उप-  
 च्छन्दिदो उअएण । ए उए दे अपरिचआदो हत्थआसं उवगदो ।  
 च्छन्दिदं उदकेन । न पुनस्ते अपरिचआद् हस्साभासम् उपगतः ।  
 पच्छा तस्मिं एव्व मए गहिदे सलिले णेण किदो पणञ्चो । तदा  
 पञ्चात् तस्मिन् एव मया गृहीते सलिले ऽनेन कृतः प्रसवः । तदा  
 तुमं इत्थं पदमिदोसि । मध्वो समन्धेषु विस्मयदि । दुवेषि एत्थ  
 तम् इत्थं प्रवृत्तितो ऽसि । सर्वः समन्धेषु विवृत्तिति । दावपि अच  
 आरक्षञ्चत्ति ।

आरक्षकाविति ।

<sup>1</sup> 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sam-  
 nihitam*: see p. 151, l. 6, with note.

<sup>2</sup> 'Having eyes with long outer corners.' This was the fawn mentioned  
 p. 168, l. 10.

<sup>3</sup> *Upaohhanditah* = *jala-pāndya preritah*, 'was coaxed to drink the  
 water:'. *Ś.* = *pralobhitah*, 'enticed,' 'coaxed:'. Chézy. According to Pānini,  
 I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is  
 'to conciliate privately by flattering or coaxing language.' It occurs in  
 Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

<sup>4</sup> *Pranayah* is here, 'trust,' 'confidence' (= *viśvāsaḥ*: *Ś.*)

<sup>5</sup> 'In relatives.' *Sagandha* = *sadrīṣa* = *sannihita*. *Gandha* = *sambandha*: *Ś.*

<sup>6</sup> So reads my own MS. Kātavema has *drannaa* [Lass. Inst. Prāk., p.

राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाप्तधु-  
भिर् आत्मवन्ते विषयिणः ।

गौतमी । महाभाग । ए अरुहमि एवं मन्त्रिदं । तज्जगणसंव-  
गौतमी । महाभाग । न अर्हसि एवं मन्त्रचितुं । तपोवनसंव-  
द्विदो अणभिलो अत्र जणो कददवस्स ।

धितो ऽनभिन्नो ऽयं जनः कैतवस्स ।

राजा । तापसंष्टे ।

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु

सन्दृश्यते किमुत याः प्रतिबोधवत्यः ।

प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्

अन्यैर् द्विजैः परश्चताः खलु पोषयन्ति ॥ १२३ ॥

187], and interprets it by *dranyakau*. Some read *drannao* which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

<sup>1</sup> 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartinindm*. The Mackenzie has *yoshitdm madhura-gtrbhih* for *anritamaya-vdmadhubhih*.

<sup>2</sup> According to Pānini, ii., 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddha-tāpasi* would be more usual.

<sup>3</sup> 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amānushishu*; *i.e.*, *mānusha-jāti-oyatiriktāsu tir-yag-jātishu*: K. *Pratibodhavyah* = *jñāninyah* = *chaitanya-bhājah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛitāh*: see p. 162, note 3.

Verse 123. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 88, 91, 98, 94, 95, 100, 104, 105, 108.

शकुन्तला ॥ सरोषं ॥ अणञ्ज । अन्तर्णो हिअन्नाणुमाणेण पेक्ख-  
 शकुन्तला ॥ सरोषं ॥ अनर्थ । आत्मनो हृदयानुमानेन प्रेक्ष-  
 मि । को दाणिं अस्सो धम्मकच्चुअप्पवेसिणो तिणच्छलकूबोवमस्स  
 से । क इदानीम् अन्वो धर्मकच्चुप्रवेशिनस् दृष्टच्छलकूपोपमस्स  
 तत्र अणुकिदं पडिबदिस्सदि ।

तव अनुकृतं प्रतिपत्स्यते ।

राजा ॥ आत्मगतं ॥ सन्दिग्धबुद्धिं मां कुर्वन् अकैतव इवास्माः  
 कोपो लक्ष्यते । तथा ज्ञनवा

मयैव विस्मरणादहश्चित्तवृत्तौ

वृत्तं रहःप्रणयम् अप्रतिपद्यमाने ।

भेदाद् भुवोः कुटिलयोर् अतिसोहिताच्छा

भयं शरासनम् इवातिहवा स्मरस्य ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रयितं दुःखमस्य चरितं । तथापीदं न लक्ष्ये ।

<sup>1</sup> 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

<sup>2</sup> 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on Kāmadeva, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Śakuntalā is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 106, 123.



शकुन्तला । सुदु दाव अत्त सच्छन्दचारिणी किदम्हि । जा अहं  
 शकुन्तला । सुदु तावद् अत्त सच्छन्दचारिणी कतासि । या अहम्  
 इमस्स पुरुवंसप्पच्चण्ण मुहमज्जणो हिअअट्ठिअविसस्स हत्यन्नासं  
 अस्स पुरुवंसप्रत्ययेन मुखमधोर् इदयस्सितविषस्स हस्साभासम्  
 उवगदा ॥ इति पटान्तेन मुखम् आवृत्य रोदिति ॥

उपगता ॥ इति पटान्तेन मुखम् आवृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापलं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।

अज्ञातददयेष्वेवं वैरीभवति सौहृदं ॥ १२५ ॥

राजा । अथि भोः । किम् अचभवतीप्रत्ययाद् एवास्मान् सम्भृत-  
 दोषैर् अधिचिप्यं ।

<sup>1</sup> Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śāṅkara interprets it by *ganikā*, 'a wanton, unchaste woman.'

<sup>2</sup> 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanāgarī MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengālī *apratihatam*. *Chāpalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindús connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tāpa*, *pāśchāt-tāpa*, *anutāpa*, etc.

<sup>3</sup> 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i.e., after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parikshya*: the Bengālī have *samikshya*. *Sangatam rahah* = *rahasi sangamah*: K.

<sup>4</sup> 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanāgarī MSS. have *samyuta-doshāksareṇa kshinūtha*. The above is

Verse 125. ŚLOKA OF ANUŚTUPH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87.

शार्ङ्गरवः ॥ वासुचं ॥ मृतं भवद्भिर् अधरोत्तरं ।

आजम्बनः शायम् अशिक्षितो यश्च

तस्मात्प्रमाणं वचनं जनस्य ।

परातिसन्धानम् अधीयते चैर्

विद्येति ते वन्तु किञ्चाप्तवाचः ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न अद्वेषम् एतत् ।

शारदतः । शार्ङ्गरव । किम् उत्तरेषु । अनुष्ठितो गुरोः बन्धेशः ।  
प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengālī, supported by Kátavema, who has *sambhrita-dosha karahanena*.

<sup>1</sup> 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

<sup>2</sup> *Adharottaram* = *nīkṛīṣṭa-prādhānyam*, 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom:' Ch. In Manu, viii, 58, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śūdrādi*; *uttaram* = *pradhānam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

<sup>3</sup> 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ājanmanah*: see p. 155, note 4 at end. *Apramānam* = *ayathārtham*: Ś. *Atisandhānam*: compare p. 99, l. 3. *Āpta-vāchah* = *yathārtha-vāchandh*: Ś. = *pramāna-vāchah*: K.

<sup>4</sup> *Vinipāta* = *pratyavāya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

Verse 126. UPJĀTI OF ĀKHYĀNAKI (variety of TRISHTUBH). See Verses 41, 107, 121.

तद् एषा भवतः कान्ता त्यज वैनां वृथा वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १२७ ॥

गीतमी । गच्छापतः ।

॥ इति प्रसिताः ॥

शकुन्तला । कहं इमिणा किदवेण विप्लव्हन्दि । तुम्हेवि मं

शकुन्तला । कथम् अनेन कितवेण विप्रसन्नास्मि । यूथमपि मां

परिदेविणिं परिचञ्चह ॥ इत्यनुप्रतिष्ठते ॥

परिदेविणीं परित्यजथ ॥ इत्यनुप्रतिष्ठते ॥

गीतमी ॥ स्थित्वा ॥ वच्छ सङ्गरव । अणुगच्छदि इअंक्खु णो

गीतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति इयं खलु नः

करुणपरिदेविणी सउन्दला । पञ्चादेसपरुमे भत्तुणि किं वा मे

करुणपरिदेविणी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे

पुत्तिआ करिस्सदि ।

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोषं निवृत्य ॥ किं पुरोभागिनि स्नातव्यम् अव-  
सन्मये ॥ शकुन्तला भीता वेपते ॥

<sup>1</sup> 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*: the Bengāl MSS. have *patni*. *Sarvato-mukhi* = *sarva-karāṇa-samarthā*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakāraṇa*, 'of every kind:' Ś. The literal meaning of the word is 'looking or facing in every direction.'

<sup>2</sup> 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *dushti*: K. = *doshaka-darśini* = *doshaka-drik*: Ś., Ch. The first sense of *puro-bhāgin* is 'one who takes the first share or more than his proper share,' i.e., 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of *Vikram.*, *mā mām puro-*

Verse 127. ŚLOKA OF ANUŠṬUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76 84, 87, 125.

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति क्षितिपस्तथा

त्वम् अस्मि किं पितुर् उत्कुलया त्वया ।

अथ तु वेत्सि श्मश्रुतिं त्रतम् आत्मनः

पतिकुले तव दास्यमपि चमं ॥ १२८ ॥

तिष्ठ । साधयामो वयं ।

राजा । भोस्तपस्विन् । किम् अचमवतीं विप्रसभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिना हि परपरिग्रहबंधेषपराङ्मुखी वृत्तिः ॥ १२९ ॥

*bhāgini 'ti samarthayasi.* It next passes into the sense of 'a malevolent, censorious, calumniating person:' see *Amara-kosha*. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the *Devanāgarī*, unsupported by the Scholiasts, have *purobhāga*. *Swātantryam*: compare *Manu ix., 3, na strī swātantryam arhati*; and see p. 48, note 1.

<sup>1</sup> 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengālī MSS. have *kim punar utkulayā*, i.e., *Kula-vyavahārātīkramena vidyamānayā*: Ś. *Vratam* = *charitram*, 'conduct': K. = *pāti-vratam*: Ś.

<sup>2</sup> 'We must set off on our return,' *lit.*, We must finish our business.

<sup>3</sup> 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [*Nelumbium speciosum*], opens its petals only in the day. *Bodhayati* = *prakāśayati*. *Parigraha*: see p. 181, note 4.

Verse 128. *DRUTA-VILAMBITA* (variety of *JAGATī*). See Verses 45, 72.

Verse 129. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — — | — — — | — — || — — — | — — — | — — — | — — — |  
— — — | — — — | — — || — — | — — — | — — | — — — |

शार्ङ्गरवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद् विस्मृतो भवान् । तदा  
कथम् अधर्मभीहः ।

राजा । भवन्तम् एवात्र गुरुलाघवं पृच्छामि ।

मूढः स्वाम् अहम् एवा वा वदेन् मिथ्येति संशये ।

दारत्यागी भवान्वाहो परस्त्रीस्पर्शपाशुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत  
इदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं  
पुत्रं जनयिष्यसीति । स चेन् मुनिदौहित्रस्तत्तत्क्षणोपपन्नो भविष्यति ।

<sup>1</sup> *Anyā-sangāt*, i.e., *anyasyāḥ kāntāyāḥ sangāt*, 'on account of union with another wife.' As to *viśmṛita*: see p. 162, note 1 at end.

<sup>2</sup> *Guru-lāghava* is properly a kind of abstract noun formed from the *Dwandwa guru-laghu*, the *vriddhi* taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [i.e. the heavier and the lighter] sin.' This is addressed to the *Brāhmaṇ* who acts as the *Purohita* or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lāghava* is supported by two other passages: *Mahābh.*, xii., 1273; and Episode of *Yajñ.*, 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

<sup>3</sup> 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Āho*: see p. 47, note 1 at end.

<sup>4</sup> 'A son who has the mark of the *chakra* or discus in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Chakra-vartin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

Verse 130. ŚLOKA OF ANUSŪTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51 53, 73, 76, 84, 87, 126, 127.

अभिगच्छ शुद्धान्तम् एनां प्रवेशयिष्यसि । विपर्यये तु पितुर् अन्ताः  
समीपमयनम् अवस्थितमेव ।

राजा । यथा मुहूर्तो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवदि वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

॥ इति रुदनी प्रसिक्ता । निष्क्रान्ता सह पुरोधया सह तपस्त्रिभिश्च ।

राजा प्रापत्यवहितस्यतिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ष्य ॥ किं नु खलु स्थात् ।

पुरोहितः ॥ प्रविश । सविस्मयं ॥ देव । अद्भुतं खलु संदृष्टं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कस्मिन्निधेयु

या निन्दन्ती स्त्रानि भाग्यानि बाह्या

वाङ्मतेषु कन्दितुं च प्रवृत्ता ।

राजा । किं च ।

<sup>1</sup> 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, 'a son's son,' from *putra*. *Suddhānta* : see p. 21, note 1.

<sup>2</sup> 'Grant me admission or entrance,' 'Open to receive me,' i.e., Let me remain no longer in the land of the living. *Mama pravṛśāya dvividhā bhava*, 'Cleave in two to let me enter:' Ś. The Bengālī MSS. have *antaram* = *avakāśam* instead of *vivaram*.

<sup>3</sup> 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Bāhūtkāhopam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchālanam yathā bhavati evam krānditum pravṛtta* : Ś. It is equivalent to *bāhū utkshipya*, repetition of the action being perhaps implied.

पुरोहितः ।

स्त्रीसंस्नानं चाप्सरस्तीर्थम् आराद्  
उत्थियेनां ज्योतिर् एकं जगाम ॥ १३१ ॥

॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं  
दृष्ट्वा तर्केष्वान्विष्यते । विस्मयस्तु भवान् ।

पुरोहितः ॥ विस्मोक्य ॥ विजयस्व ॥ इति निष्क्रान्ताः ॥

राजा । वेचवति । पर्याकुलो ऽस्मि । शयनभूमिमार्गम् आदेशय ।

प्रतीक्षारो । इदो इदो देवो ॥ इति प्रस्थिता ॥

प्रतीक्षारी । इत इतो देवः ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परियहं मुनेस्त्नयां ।

दक्षवत् दूयमानं प्रत्याययतीव मां हृदयं ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhatti, as in ii., 11, *Latānu-  
pātām kusumāni agrihāt, silopavēsam āsta, &c.*

<sup>1</sup> 'A single flash-of-light in female shape having snatched her up near  
Apsaras-tīrtha went off (with her).' *Stri-sansthānam*, i.e., *striyā iva akṛitir  
yasya*: Ś. *Tīrtha*: see page 16, note 2. *Ārdt* = *antike* = *nikāṣe*: K., Ś.  
*Jyotir* = *tejas*. *Jagāma*: the Bengālī and the Mackenzie MSS. have *tiro-  
bhūt*, 'disappeared,' 'vanished.'

<sup>2</sup> 'Granted, I remember not the repudiated Muni's daughter (to be my)  
wife; nevertheless (my) heart being powerfully agitated forces me as it were  
to believe (her).' *Kāmaṁ* = *atyartham*: K. *Kāmaṁ kāmānumatau*: Ś.  
Compare p. 24, l. 1; p. 54, note 3. *Pratyāyayati*, i.e., *tatparigrahe*: Ś.

Verse 131. ŚĀLĪNĪ (variety of TRISHTUPH), consisting of eleven syllables to the half-  
line, each half-line being alike.

Verse 132. ĀRYĀ or GĀTRĀ. (See Verse 2.)

— — — — — | — — — — — ||  
— — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — ||

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्वासः पञ्चाद्वह्नुपुरुषम् आदाय रक्षिणी च ॥

रक्षिणी ॥ ताडयित्वा ॥ अले कुम्भिलम् । कहेदि । कहिं तुए एगे  
रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलक । कयय । कुचलया एतन्

<sup>1</sup> See page 97, note 3.

<sup>2</sup> 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarika* = *nagardhikārt*, 'superintendent of the city.' *Ś.* = *nagare niyuktah* 'one set over the city.' K., and equivalent here to 'the chief of the police.' *Śyāla* = *rdshtriya* or *rdshtriya* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare *Mrich.*, p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-śyālah* and *rdshtriya-śyālah*. Kāṭavema observes that the policemen and the fishermen in this scene speak the Māgadhī form of Prākṛit: see Lassen's *Instit. Prāk.*, p. 391, but Śankara affirms that the fisherman speaks the Śākara or Śākārika dialect [*Chaura-pātras tu śākāra-nāmadhoya śākāra-prāya-bhāshant*] see *Lass. Inst., Prāk.*, p. 422. Both Śankara and Kāṭavema have omitted to make mention of the dialect spoken by the Śyāla or Nāgarika. According to Viśwanātha [*Sāhit. Darp.*, page 180, line 12] he ought to speak the Dākshinātyā form of Prākṛit. In the Bengālī MSS., and some of the Devanāgarī, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

<sup>3</sup> 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhila*, *kumbhila*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the *Vikramorvaśī*, *mani-kumbhila*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa śuchitasya kumbhila*; and in *Mālavik.*, *aho kumbhila* *pari-haranti chandrikā*.



मणिवन्धुक्लिष्टणामहे ए लाञ्छकी ए अङ्गुलीअ ए शमाशादि ए ।

मणिवन्धनोत्कीर्णनामधेयं राजकीयम् अङ्गुलीयकं समासादितं ।

पुरुषः ॥ भीतिनाटितकेन ॥ पशीदन्ते भावमिश्रे । अहंके ए

पुरुषः ॥ भीतिनाटितकेन ॥ पशीदन्तु भावमिश्राः । अहं न

इदिशकच्यकाली ।

इदुश्चकर्मकारी ।

प्रथमः । किं खु शोहणे बन्धनेति कलिच रक्षा पङ्क्तिमहे

प्रथमः । किं खु ब्राम्हणो ब्राह्मण इति क्त्वा राज्ञा प्रतीयतो

दिष्टे ।

इतः ।

पुरुषः । शुणुह दणि । अहंके शङ्कावदालम्बनलवाशी धीवले ।

पुरुषः । शुचुत इदानीं । अहं शङ्कावताराभ्यन्तरवाशी धीवरः ।

<sup>1</sup> 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, *نگین دان* *nigin dān*] of the jewel which formed the *mudrā* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana*: K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkri* is used in the sense of 'excavating,' in *Mahābh.*, i., 5818; and *samutkṛna* with the meaning 'perforated,' in *Ragh.*, i., 4.

<sup>2</sup> 'With a gesticulation of fear.' The *ka* added to *ndīta* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhṛāntaka* and *apavṛitaka* [*Mṛich.*, p. 171] for *udbhṛānti* and *apavṛāna*.

<sup>3</sup> 'Your honour.' *Bhāva* = *mānya*: Ṣ., 'venerable,' 'respectable' [see Wilson], to which *māra* may be added: see p. 6, note 2.

<sup>4</sup> 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Brāhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Brāhman at suitable periods.' *Kṛitod*: see p. 171, note 1 in middle; and compare *Mālavikāgn.*, 23, 9, *para-kāryam iti kṛitod*. Also *Mṛich.*, 147, 5.

<sup>5</sup> *Sakṛdvatāra*: see page 105, line 2, note 1.

द्वितीयः । पाडञ्चला । किं अस्त्विहिं जादी पुच्छिदा ।

द्वितीयः । पाटञ्चल । किम् अस्माभिर् जातिं दृष्टः ।

श्यालः । सूअत्र । कहेद् मय्यं अणुकमेण । मा एणं अन्तरा प्रडि-

आसः । सूअकं । कचवत्तु सर्वम् अणुकमेण । मा एणं अन्तरा प्रति-

बन्धह ।

वशीतं ।

उभौ । जं आवुत्ते आणवेदि । कहेहि ।

उभौ । यद् आवत्तं आप्तापयति । कचय ।

पुरुषः । अहके जालुगालादीहिं मस्खवन्धणोवाएहिं कुडुम्भ-

पुरुषः । अहं जालोद्गारादिभिर् मस्खवन्धनोपायैः कुटुम्भ-

नणं कलेमि ।

रथं करोमि ।

श्यालः ॥ विहस्य ॥ विसुद्धो दाणिं आजीवो ।

आसः ॥ विहस्य ॥ विष्णु इदानीम् आजीवः ।

पुरुषः । भट्टा । मा एव्यं भण ।

पुरुषः । भर्तः । मा एवं भय ।

<sup>1</sup> Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

<sup>2</sup> *Sūchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshinā*, or policemen.

<sup>3</sup> *Ābutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In *Mṛich.*, p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *dvuka*, the regular theatrical term for 'father.'

<sup>4</sup> 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra* = *valīsa* or *vadīsa*, 'a fish-hook:.' K.

<sup>5</sup> This is spoken ironically, as according to Manu (x, 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.

शहजे किल जे विणिन्दिए ए ज्ञ दे कस विवज्जणीअए ।  
 सवजं किल सद् विणिन्दितं न खलु तत्कर्म्म विवर्जणीयं ।  
 पशुमालणकसदालुणे अणुकम्पामिदु एव शोत्तिए ॥ १३३ ॥  
 पशुमारणकसदादणो अनुकम्पामिदु एव शोत्तिः १३३ ॥  
 शालः । तदो तदो ।

आसः । ततस् ततः ।

*Nishādas* (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

<sup>1</sup> 'That occupation in which one was born, as-the-saying-is (*kīla*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Brāhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramānugātam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own :' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śāṅkara observes that the Brāhman is called *Shat-karmā*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill

Verse 133. *VAITĀLYA*, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. See Verse 52.

— — — — — || — — — — —

पुरुषः । एकस्मिन् दिवसे खण्डशो लोहिष्ठमच्छे मए कपिदे  
 पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमच्छे मया कश्चितो  
 जाव । तस्य उदलभन्तले एदं लदणभाण्डुलं अङ्गुलीयत्रं देक्खिअं ।  
 जावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।  
 पच्छा अहमे शे विक्कयाअ दंशअन्ते मद्दिदे भावमिच्छेहिं । मालेह वा ।  
 पश्चाद् अहम् अस्स विक्कयाव दर्शयन् गृहीतो भावमिच्छेः । मारयत वा ।  
 मुञ्चेह वा । अत्रं शे चाअमवुत्तन्ने ।  
 मुञ्चत वा । अयम् अस्स आगमवृत्तान्तः ।

श्यालः । जाणुअ । विस्सगन्धी गोदादी मच्छवन्धो एअ पिस्संसअं ।

ज्यालः । जानुक । विस्सगन्धिर् गोचाती मत्स्यबन्ध एव निःसंशयं ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śankara defines a Śrotriya Brāhman thus: *Janmanā Brāhmano jneyah sanakd-rair dwija uchyate vidyayā yāti vipratwam trīḍhīh śrotriya uchyate*, i.e., 'Birth constitutes the title Brāhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Brāhman conversant with *śruti*, or scripture.

<sup>1</sup> The *Rohita* or *Rohi* fish [Cyprinus Rohita] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

<sup>2</sup> 'O Jánuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jánuka* is the name of the other policeman, who is supposed to have detected the thief; *jánuka iti chora-jñáthur apara-paddátor náma*: Ś. Some of the Bengálí MSS. have *jálua* for *jáluka*. *Visra-gandhi* = *amisha-gandhi*: Ch. *Go-gháti*: the killing of a cow [*go-hatyá*] is reckoned by the Hindús a most heinous crime: compare Hitop., l. 162. Hence *go-gháti*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the *Mrichchhakati*, p. 299, l. 4; p. 317, l. 2, the *Chándála* is called *go-ha* or *go-ghna*.

अङ्गुलीयकदंसणं मे विमरिमिद्वं । राउलं एव गच्छामो ।

अङ्गुलीयकदर्शनम् अथ विमर्ह्यं । राजकुलम् एव गच्छामः ।

रक्षिणी । तच्च । गच्छ अरे मण्डिभेदश्च ।

रक्षिणी । तथा । गच्छ अरे मण्डिभेदश्च ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूचय । इमं पुरद्वारे अण्णमत्ता पडिबालह । जाव  
श्यालः । सूचय । इमं पुरद्वारे ऽग्रमत्ता प्रतिपासयतं । यावद्  
इमं अङ्गुलीयकं जहाममणं मण्डिणो णिदिअ तदो सावणं पडि-  
इदम् अङ्गुलीयकं अद्यागमनं भर्तुर् निवेश ततः आखनं प्रती-  
च्छिअ णिक्कमामि ।

अ निक्कमामि ।

उभौ । पविशद् आवुत्ते शामिपशादश्श ।

उभौ । प्रविशतु आवुत्तः शामिप्रसादाच्च ।

॥ निक्कान्तः आसः ॥

प्रथमः । आणुअ । चिलाअदि खु आवुत्ते ।

प्रथमः । जानुक । चिराअति खु आवुत्तः ।

द्वितीयः । एं अवशलोअण्णणीआ लाआणो ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । आणुअ । फुलन्ति मे चत्था इमश्श अज्झश्श अण्णो

प्रथमः । जानुक । खुरतो मे हत्थी अथ वथसस सुमनः

<sup>1</sup> '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarahāṭṭayam* = *jijñāsītayam*: Ś. The root *mri* with *vi* has usually the sense of 'to consider of,' 'investigate;' but if the root be *mriy*, the sense would be 'must be pardoned,' 'overlooked.' *Kāṭavema* has *vimarahāṭṭayam*, from *mriy*.

<sup>2</sup> 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ए अलुहदि भावे अकालणमालणे भविदुं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एषे अन्धाणं शामी पत्तहृत्ये लाञ्छशाश्रणं

द्वितीयः ॥ विलोक्य ॥ एव नौ खामी पचहसो राजशासनं  
पडिच्छिन्न इदोमुहे देक्लीअदि । गिद्धवली भविश्रशि । शृणो मुहं  
प्रतीय इतोमुखो वृक्षते । वृषवलिर् भविष्यसि । शृणो मुहं  
वा देक्लिश्रशि ।

वा वृक्षयसि ।

शालः ॥ प्रविश्य ॥ सूअअ । मुञ्जेदु एसो जालोअजीवी । उववषो

खालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एव जालोपजीवः । उपपन्नः

किल अअं अङ्गुलीअअस्स आअमो ।

किल अयम् अङ्गुलीयकस्स आगमः ।

सूचक । जह आबुत्ते भणादि ।

सूचक । यथा आबुत्तो भवति ।

<sup>1</sup> 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanāgarī MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Bengālī have got rid of the difficulty by substituting *vyāpādayitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālatī-Mādhava*, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

<sup>2</sup> 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Grīdhrah-balīh*: see p. 179, note 1. *Śūmo mukham*: so read all the Devanāgarī MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Bochtlingk has adopted as an emendation, *śūmo*

द्वितीयः । एषे जमशदणं पविशिश्र पडिणिवुत्ते ॥ इति पुरुषं

द्वितीयः । एष वमसदं<sup>१</sup> प्रविश्य प्रतिनिष्ठस्तः ॥ इति पुरुषं

परिमुक्तबन्धनं करोति ।

परिमुक्तबन्धनं करोति ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भट्टा । अह कीलिशे मे आजीवे ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भर्ता । अय कीदृशो मे आजीवः ।

श्यालः । एष भट्टिणा अङ्गुलीअमूखसन्निदो पसादोवि दा-

श्यालः । एष भर्ता अङ्गुलीवकमूखसन्नितः प्रसादोऽपि दा-

विदो ॥ इति पुरुषाचार्यं प्रयच्छति ॥

पितः ॥ इति पुरुषाचार्यं प्रयच्छति ॥

पुरुषः ॥ सप्रणमं प्रतिगृह्य ॥ भट्टकेण अणुगहिदन्दि ।

पुरुषः ॥ सप्रणमं प्रतिगृह्य ॥ भर्ता अनुगृहीतोऽस्मि ।

सूचकः । एषे णाम अणुगहिदे जे शूलादो अवदालिअ हत्थि-

सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्थं हत्थि-

कन्धे पडिटाविदे ।

स्कन्धे प्रतिष्ठापितः ।

*muham*, i.e., *śiśor* [not *śiśuno*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in *Mrich.*, 303, 4. Doubtless *putra-mukham dṛś* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya*.

<sup>१</sup> *Yama-sādāna*, 'the abode of Yama,' i.e., the infernal city, Yama-pur, whither the Hindūs believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindū Pluto or Minos. The name Yama, i.e., Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

<sup>२</sup> This is said ironically, in reference to p. 218, line 14, note 5.

<sup>३</sup> Properly 'a favour,' here 'a present,' 'a gift.'

<sup>४</sup> 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदोशिञ्च कहेदि तेण अङ्गुलीअएण  
जानुकः । आवुत्त । पारितोषिकं कययति तेण अङ्गुलीअकेण  
भट्टिणो अस्सदेण होदध्वं ।

भर्तुः सस्यतेन भवित्तं ।

श्याजः । ए तस्सं महारुहं रदणं भट्टिणो बज्जमदंत्ति तक्केमि ।

श्याजः । न तस्मिन् महार्हं रत्नं भर्तुर् बज्जमतमिति तर्कयामि ।  
तस्स दंसणेण भट्टिणो अभिमदो जणो सुमरिदो । मुज्जत्तञ्चं पकि-  
तस्स दर्शनेन भर्तुर् अभिमतो जनः स्यतः । मुहूर्तं प्रह-  
दिगम्भीरोवि पञ्जुस्सुअमणो आसि ।

तिगम्भीरो ऽपि पर्युत्सुकमनाः आसीत् ।

सूचकः । शेविदं एवम आवुत्तेण ।

सूचकः । शेवितं नाम आवुत्तेन ।

जानुकः । एं भणाहि । इमश्च कए मच्छिआभत्तुणोत्ति ॥ इति

जानुकः । ननु भव । अस्स क्खते मत्थिक्काभर्तुरिति ॥ इति  
पुरुषम् असूचया पश्यति ॥

पुरुषम् असूचया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Śūla*, 'a stake for impaling criminals.' The act of impaling was called *śūlāropana*, and one who deserved it *śūlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

<sup>1</sup> This is the reading of Kātavema. Most of the Devanāgarī have *pali-dośam kahehi* for *paritoṣham kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

<sup>2</sup> 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*: see p. 38, note 1, and p. 203, note 3, at end. Kātavema reads *pejjasu-naano* for *paryāśeru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

<sup>3</sup> So read most of the Devanāgarī MSS. *Matoyikā* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and



पुरुषः । भट्टालके । इदो अद्वं तुम्हाणं शुमणोमुखं होदु ।

पुरुषः । भट्टारकाः । इतो ऽहं युष्माकं सुमणोमुखं भवतु ।

जानुकः । एतके जुञ्जद ।

जानुकः । एतावद् युज्यते ।

शालः । धीवर । महत्तरो तुमं पिअवअस्सको दाणिं मे संवुत्तो ।

शालः । धीवर । महत्तरस् त्वं प्रियवचस् इदानीं मे संबुत्तः ।  
कादम्बरीसक्खिअं अन्हाणं पढमसोहिदं इच्छीअदि । ता मोगिइआ-  
कादम्बरीसाधिकम् अस्माकं प्रथमसोहदम् इयंते । तत्तत्रोच्छिका-  
पणं एअ मच्छामो ।

पञ्चम एव मच्छामः ।

सर्वं । तथा ।

सर्वं । तथा ।

॥ इति निष्क्रान्ताः सर्वं ॥

॥ प्रवेक्षकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matryika* or *mātryika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kātavema and the Bengālī have *matoya-śātror*, 'enemy of fishes.'

<sup>1</sup> 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *umanah*, which may signify 'good-will,' as well as 'flower.'

<sup>2</sup> 'Our first friendship requires to be attested over (some) wine,' i.e., We must pledge ourselves over our cups or in drinking each other's health. *Kādambarī*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sākshikam*: compare *Mālavikāg.*, page 53, line 7; *Raghu-vansā*, xi., 48, and *Hitopadeśa*, line 842.

॥ अथ षष्ठोऽङ्कः ॥

॥ ततः प्रविशत्याकाशक्षानेन शानुमती नामाश्वराः ॥

शानुमती । णिव्वत्तिदं मए पज्जाअणिव्वत्तणिव्वं अच्चरातित्थ-  
शानुमती । निर्वर्तितं मया पर्वाचनिर्वर्तनीयम् अश्वरस्त्रीर्ष-  
सखिज्ज्ञं । जाव साज्जणस्स अभिसेअकालोत्ति सम्यदं हमस्स रा-  
साखिध्वं । यावत् साधुजनस्स अभिवेककाल इति साम्मतम् अस्स रा-  
एसिणो उदन्तं पच्चक्कीकरिस्सुं । एं मेणअसम्बन्धेण सरीरभूदा  
जर्षेर् उदन्तं प्रत्यचीकरिस्सामि । ननु मेणकासम्बन्धेण शरीरभूता  
दाणिं मे सउन्दला । ताएअ दुहिदुणिमित्तं आदिट्ठपुष्पन्दि ॥  
इदानीं मे शकुन्तला । तथा च दुहिदुणिमित्तम् आदिष्टपूर्वास्मि ॥

<sup>1</sup> 'Attendance at Apsaras-tīrtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i.e., of Śakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rájarsahi.' *Sānnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in *Hitop.*, line 1112, *anytvindā sānnidhyam avāśyam karāntyam*. In the interlude before the 4th. Act of *Vikram.*, *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-vyāpāra-paryāyena śūryasya upasthāne vartamānayā priya-sakhya vinda vasanta-samaya dgata iti balavad utkanthitā 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Śūrya, according to the regular cycle of nymph's duty.'

<sup>2</sup> 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' *lit.*, 'my own body,' i.e., 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śarīra-bhūta*: this is the same sort of compound as *pūga-kṛita* or *pūga-bhūta*: see Pānini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं एषु उदुच्छ्वेवि एषु च्छ्वारम् विप्र  
 समन्ताद् अवलोक्य ॥ किं नु सद्यः च्छ्वारम् ऽपि निदस्यारम् एव  
 एदं रात्र्यजलं दीसद् । अत्थि मे विहवो पणिधाणेण सव्वं परिखादुं ।  
 एतद् रात्र्यजलं दृश्यते । अत्थि मे विहवः प्रणिधानेन सर्वं परिखातुं ।  
 किन्दु सहीए आदरो मए माणइदव्वो । होदु । इमाणं एव उज्जा-  
 किन्दु सव्वं आदरो मया मानयितव्वः । भवतु । अनयोद् एव उज्जा-  
 णपालिआणं तिरस्सरिणीपरिच्छया पस्सपरिवत्तिणी भविअ उव-  
 नपासिकयोस् तिरस्सरिणीपरिच्छया पार्श्वपरिवर्तिनी भूता उप-  
 सन्निभसुं ॥ इति नाय्येनावतीर्थं स्थिता ॥  
 सख्ये ॥ इति नाय्येनावतीर्थं स्थिता ॥

and p. 168, note 1 at end. Compare in *Mālavikāg.*, 33, 12, *śarīram asi me*, 'thou art my body.'

<sup>1</sup> *Ritātsava*, lit., 'the festival of the season,' i.e., the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god *Kṛishna*. Originally his son *Kāmadeva*, the god of Love, must have been the object of worship in this festival. It is identified with the *Holi* or *Dolā-yātra*, the *Saturnalia*, or rather, *Carnival* of the *Hindūs*, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnāvali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the *Mango*, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month *Chaitra*, or about the beginning of April, but now on the full moon of *Phālguna*, or about the beginning of March. The other great *Hindū* festival, held in the autumn, about October, is called *Durgotsava* or *Durgā-pūjā*, being in honour of the goddess *Durgā*.

<sup>2</sup> *Pranidhāna*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranidhā* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in *Vikram*. [interlude before the 4th. Act] *mayā pranidhāna-sihitayā atyāhītam upalabdham*.

॥ ततः प्रविशति चूताक्षुरम् अवलोकयन्ती चेटी । अपरा च वृद्धतश्च  
तस्याः ॥

प्रथमा ।

आश्रमहरिअपण्डुर वसन्तमासस्तु जीअसव्वस्तु ।

आतावहरितपाखुर वसन्तमासस्तु जीवसर्वस्तु ।

दिट्ठोसि चूदकोरअ उदुमङ्गलं तुमं पसाएमि ॥ १२४ ॥

दुट्ठो ऽसि चूतकोरक चतुमङ्गलं तां प्रसादयामि ॥ १२४ ॥

द्वितीया । परञ्जदिए किं एआदणी मन्तेसि ।

द्वितीया । परञ्जतिके किम् एकाकिनी मन्तवसे ।

प्रथमा । मञ्जअरिए । चूदकलिअं देखिअ उअत्तिआ परञ्जदि-

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उअत्ता परञ्जति-

आ होदि ।

का भवात् ।

द्वितीया ॥ सहर्षं त्वया उपगम्य ॥ कहं उवट्ठिदो मञ्जमासो ।

द्वितीया ॥ सहर्षं त्वया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

<sup>1</sup> 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Ātāma*, etc. This kind of Dvandwa Bahuvrhi compound, expressing varieties of colour is noticed by Pāṇini, II., i., 69. Compare *krishṇa-śukla*, *lohita-śavala*, etc. *Ā*, prefixed, implies diminution, and is equivalent to *ishat*. So *āpāṇḍu*, 'yellowish,' or 'slightly yellow:' Vikram., Act 2. *Jīva-sarva-sva*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jīva-sarva-svām*, agreeing with *tvām*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgā is called in the same way *sarva-mangalā*, 'presiding over the happiness

Verse 134. *Āryā* or *Gāryā*. (See Verse 2.)

— | ——— | ——— || ——— | ——— | ——— | —  
— | ——— | ——— || ——— | ——— | ——— | —

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prākṛit prosody.

प्रथमा । मङ्गलरिए । तव दाणिं काखी एसो मदविभ्रमगो-  
प्रथमा । मधुकरिके । तव रुदानीं काख एव मदविभ्रमगी-  
दाणं ।

तानां ।

द्वितीया । सच्चि । अवलम्ब मं । जाव अगपादट्टिआ भविअ  
द्वितीया । सच्चि । अवलम्बस मां । चावद् अगपादखिता भूत्ता  
चूदकलिअं मेण्हिअ कामदेवचणं करेमि ।

चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जद् ममबिक्खु अद्धं अचणफलस्स ।

प्रथमा । चदि ममापि खलु अद्धम् अर्चनफलस्स ।

द्वितीया । अकहिदेवि एदं सम्पज्जइ । जदो एकं एव एो जी-  
द्वितीया । अकथितेऽपि एतत् सम्पद्यते । यत एकम् एव नौ जी-  
विदं । दुधाठिदं सरीरं ॥ सखीम् अवलम्ब्य खिता चूताङ्कुरं गृह्णाति ॥  
वितं । दिधाखितं शरीरं ॥ सखीम् अवलम्ब्य खिता चूताङ्कुरं गृह्णाति ॥  
अए । अप्पडिबुद्धोवि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि ।  
अवे । अप्रतिबुद्धोऽपि चूतप्रसवोऽच बन्धनभङ्गसुरभिर् भवति ।  
॥ कपोतद्वयकं कृत्वा ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasādayāmi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

<sup>1</sup> *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

<sup>2</sup> 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but *Kātavama* informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śankara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; *Sarva-pārśva-samśāleśhāt kapotah sarva-*

तुंसि मए चूदङ्कुर दिस्सो कामस्स गहिदधणुअस्स ।

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः ।

पहिअजणजुवदलक्खो पञ्चअहिओ सरो होहि ॥ १३५ ॥

पथिकजनयवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ १३५ ॥

॥ इति चूताङ्कुरं शिपति ॥

कञ्चुकी ॥ प्रविश पटांशेषेण कुपितः ॥ मा तावद् अनात्मज्ञे ।

देवेन प्रतिविद्धे वसन्तोत्सवे त्वम् आलकलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीते ॥ पसीदद् अज्जो । अगगहीदत्थाओ वञ्च ।

उभे ॥ भीते ॥ प्रसीदतु आर्यः । अगृहीतार्थे आवा ।

कञ्चुकी । न किञ्च मुतं युवाभ्यां । यद् वासन्तिकैश्चतुर्भिर् अपि

देवस्य शासनं प्रमादीकृतं तदाश्रयिभिः पथिभिश्च । तथा हि

चूतानां शिरनिर्गतापि कलिका वज्राति न खं रजः

सख्यं यदपि स्तितं कुर्वकं तत्कोरकावस्थया ।

*śraha* [sarpa-sraha: Ś.], *Bhītau vijñāpane chaiva vinaye cha prayujyate*.

<sup>1</sup> 'O mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Kāma or Kāma-deva and the epithet *pañcābhyadhika* [= *śraha*: K. = *śaśṭha*: Ś.]: see p. 99, note 2. *Pathika-jana-yuvati*: compare Meghadūta, verse 8, *pathika-vanīdh*. With reference to the offering of flowers to Kāma-deva, compare Ratnāvali, pp. 14, 17.

<sup>2</sup> 'With a hurried toss of the curtain:' see p. 144, note 1.

<sup>3</sup> 'Do not so, thou thoughtless woman!' *Andīma-jña* [= *ātma-parichaya-rahita*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kanchukī or chamberlain, see page 186, note 1.

<sup>4</sup> 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. *ĀRYA* or *GAṬHĀ*. See Verse 2.

— — — | — — — | — — — | — — — | — — — | — — — | — — — | — — — |

कण्ठेषु स्फुरितं गतेऽपि शिशिरे पुंस्कोकिलानां इतं

शङ्के संहरति स्मरोऽपि चकितश्चक्षुर्दृष्टं शरं ॥ १३६ ॥

उभे । एत्थि मन्देहो । महप्पहावो राएसी ।

उभे । नास्ति चन्देहः । महाप्रभावो राजर्षिः ।

प्रथमा । अज्ज । कति दिअहादं अन्हाणं मित्तावसुणा रट्ठिएण

प्रथमा । आर्य । कति दिवसानि आवयोर् मिचावसुना राट्ठियेच

भट्ठिणो पाअमूलं पेसिदाणं । इत्थं च एो पमदवणस्स पालणकच्च

भर्तुः पादमूखं प्रेषितंघोः । इत्थं च नो प्रमदवणस्स पाअणकर्म

*Pramāṇa* is 'a rule or standard of action,' and *pramāṇi-kri*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

<sup>1</sup> 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The *kuruvaka*, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Baddhātī*: see p. 28, note 1 in middle; and compare *śhaḍ-baddha-rajah-kandgra-kapīśa dhūte navā manjari*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikāśanmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. Sir W. Jones makes no mention of it. *Tat-korakāvasthaya* = *kalikā-dāśaya*: Ś., i.e., *navāvikāśitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śīśira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindús divide the year into six seasons of two months each, viz.—1. Spring, *Vasanta*, beginning about the middle of March, or according to some, February; 2. Summer, *Grishma*; 3. Rains, *Varshāh*; 4. Autumn, *Śarad*; 5. Winter, *Hemanta*; 6. Dews, *Śīśira*. *Puṃskokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in *Mahābh.*, 3, 772, we have *sanharasva punar vānam*. See also *Ragh.*, iii., 64. *Smara*: see p. 208, note 2.

<sup>2</sup> '(But) few days (have elapsed) to us sent to the feet of his majesty

Verse 136. ŚĀRDŪLA-VIKRĪPTA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समर्पिद । ता आचन्तुश्चदाए अस्सुदपुब्बो अन्नेत्ति एसो पुत्तन्तो ।

समर्पितं । तद् आगन्तुकंतथा अच्युतपूर्वं आवाभ्वाम् एव वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोट्टहसं णो । जइ इमिणा जणेण सोदव्वं कच्चेदु

उभे । आर्यं । कोट्टहसं नो । यदि अनेन जनेन सोतव्वं कच्चतु

भञ्चं । किष्मिन्तं भट्टिणा वसन्तूसवो पडिसिद्धो ।

भवान् । किष्मिन्तं भर्षा वसन्तोऽस्यः प्रतिविद्भुः ।

शानुमती । उस्सवप्पिआ ख मणुस्सा । गरुणा कारणेण होदव्वं ।

शानुमती । उस्सवप्पियाः खलु मनुष्याः । गुदसा कारणेन भवितव्यं ।

कञ्चुकी । वज्रसीभूतम् एतत् किं न कथ्यते । किम् अपभवत्योः

कर्षपर्यं नाचातं शकुन्तलाप्रत्यादेशकौसीनं ।

by Mitrá-vasu, the king's brother-in-law.' *Kati* like *hiyat* may be either interrogative or indefinite. So *kati paddni gatvā*: Ratnávali, p. 14, l. 6. After *divasāni*, Kátavema supplies *gatāni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *aśhṭa pañchāśatam rātryah śayānasya adya me gatah*: Mahābh., xiii., 7732. *Adya daśamo māsaś tātaśya uparataśya*: Mudr., 80, 11. *Māso jātaśya*: Pānini, II., 2, 5. *Pāda-mūlam*, lit., 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preṣhita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rāsh-triyena*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

<sup>1</sup> 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayā*, p. 28, l. 6.

<sup>2</sup> 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

<sup>3</sup> *Utsava-priyāh*, 'fond of festivals:' see p. 162, note 1 at end.

<sup>4</sup> *Bahulī-bhūtam* = *sakala-vidītam*, 'generally known,' 'notorious:' Ś.

<sup>5</sup> 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Karna-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lohana-patham yāntiyā*: Ratnávali, l. 2. *Kaulma* = *loka-vāda*, 'report:' K. = *parivāda* or *apavāda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to



उभे । सुदं रटिणो मुहादो जाव अङ्गुलीअअदंषणं ।

उभे । अतं रात्रियस्य मुहाद् जावद् अङ्गुलीअकदंर्भनं ।

कञ्चुकी । तेन स्रष्टुं कथयितव्यं । यदेव ससु खाङ्गुलीअकदंर्भनाद्  
अनुसृतं देवेन सत्यम् ऊढपूर्वा मया तच्चभवती रहसि प्रकुम्भसा मो-  
हात् प्रत्यादिष्टेति तदा प्रभृत्येव पञ्चात्तापम् उपगतो देवः । तथा हि  
रस्यं देष्टि यथा पुरा प्रकृतिभिर् न प्रत्यक्षं सेव्यते

स्रष्ट्वा प्रान्तविवर्तनैर् विगमयत्युज्जिद्र एव क्षपाः ।

दाक्षिणेन ददाति वाचम् उचिताम् क्षन्तः पुरेभ्यो यदा

गोत्रेषु स्मरितस् तदा भवति च ग्रीडाविसृज्य चिरं ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvaśī,  
Act 2, *etat kaulnam vijrimbhato*.

<sup>1</sup> This must come from a Sanskrit crude form *rāshtri* or from *rāshtrin*,  
neither of which are given in the Dictionary.

<sup>2</sup> 'He abhors (everything) pleasurable. He is not as formerly respectfully-  
waited-on every day by (his) courtiers [counsellors, ministers]. He spends  
his nights, without even closing his eyes, in tossing [rolling] about on the  
edge of his couch. When, out of politeness, he addresses the usual-civil  
speeches to the women of the palace, then he blunders in (their) names and  
becomes for a long while disconcerted [abashed] with shame.' *Ramyam*, i.e.,  
*śrak-chandana-vanitādi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the  
pleasures of sense.' *Prakṛitibhiḥ* = *śachivaiḥ*: Ch. = *śiṣṭaiḥ*: Ś. *Uchitam*  
= *arhām* = *tatkāla-yogyam*: K.: see p. 145, l. 8. *Antahpurebhyo*: see  
p. 123, note 4. *Gotreshu* = *nāmasu*: Ś., Ch. = *nāmadhoyeshu*: K. *Skhalitah*  
= *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalā:' K.,  
Ś. To indicate a lover's absence of mind or rather the one engrossing object  
of his thoughts, Hindū poets are fond of making him fall into the trap of  
calling others by the name of his mistress. Compare Kumāra-sam., iv., 8.  
See also Ragh., xix., 14—*Nāma vallabha-janasya te mayā prāpya bhāgyam*  
*api tasya kānkaḥyate iti tam gotra-viskhalitam ūchur angandh*, 'The women  
thus addressed him making mistakes in their names [calling them by the  
name of his beloved], Since I have received the name of thy beloved I desire

Verse 137. ŚĀRĀDŪLA-VIKRĀPITA (variety of ATIDHĀRITI). See Verse 136.

सानुमती । पित्रं मे ।

सानुमती । पित्रं मे ।

कञ्चुकी । अस्मात् प्रभवतो वैमनसाद् उत्सवः प्रत्याख्यातः ।

उभे । जुञ्जद् ।

उभे । युज्यते ।

नेपथ्ये । एदु एदु भवं ।

नेपथ्ये । एतु एतु भवान् ।

कञ्चुकी ॥ कर्कदन्वा ॥ अथे । इत एवाभिवर्तते देवः । सकर्मानुष्ठीयतां ।

उभे । तद् ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्त्रासु रमणीयतम्  
आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि  
प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं

विभ्रत् काञ्चनम् एकम् एव वस्त्रं आसापरक्ताधरः ।

चिन्ताजागरणप्रतापनयनस्तेजोगुणाद् आत्मनः

संस्कारोत्तिष्ठितो महामथिर् इव क्षीणो ऽपि नास्ति च्यते ॥ १३८ ॥

also her lot.' also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartā utkanthitas tasyāḥ striyā nāmnā bhartrā devī dīpitā*. And another passage in the Vishkambha at the opening of the next Act, *tayā puruṣottama itī vaktavye puruṣavastī nirgatā vāṇī*.

<sup>1</sup> 'In consequence of this mental derangement of his majesty.' *Vaimanasya*, abstract noun from *vīmanas*, 'disordered in mind,' 'changed in mind,' 'absent in mind.' *Prabhavato* [= *rājnah*: Chézy: = *prabhoh*: K.] gen. case of *prabhavat*, 'ruling,' 'one who rules'; it seems to be used like *prabhu* and *prabhaviṣṇu* in addressing or speaking of kings. Compare *nāsti prabhavato 'pardāhah*: Vikramorvaśī, Act 2 at end.

<sup>2</sup> 'Scorning distinguished [superior] forms of decoration; wearing but a

सानुमती ॥ राजानं दृष्ट्वा ॥ ठाण्णेषु पञ्चादेसविमाणिदावि  
सानुमती ॥ राजानं दृष्ट्वा ॥ खाने खसु प्रत्यादेसविमानितापि  
इमस्स किदे सउन्दला किलसदि ।

असु हते प्रकुण्ठा क्काम्वति ।

राजा ॥ ध्यानमग्धं परिक्रम्य ॥

प्रथमं सारङ्गाय्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुप्रचदुःखायेदं दतददयं सन्नति विनुद्धं ॥ १२८ ॥

सानुमती । एं ईदिसाणि तवस्सिणीए भाअहेअणि ।

सानुमती । ननु ईदुअणि तपस्सिन्वा भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyāddishta-viśeṣa-māṇḍana-vidhīr* = *nirakṛta-viśiṣṭāḍlankāra-vidhānaḥ* : Ś. Compare Megh., verse 92, and *prasādhana-vidheḥ prasādhana-viśeṣaḥ* : Vikram., Act 2. *Prakoṣṭha* [see page 51, note 3] = *kūrpara-maṇi-bandhana-madhyaḥbhāga* : K. Compare page 115, note 1. *Bibhrat* = *dadhat* : in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta*, *rakta-hina*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintā-jāgarana*, i.e., *Śakuntalā-vishayinyā chintayā* : Ś. *Gundāt* = *utkarṣāt* : K. *Sanskāra* = *śāna* : K. = *prastara-viśeṣa* : Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Sānollikhitaḥ* = *śānodghṛṣṭaḥ* : K. *Nīlakaṣyaṭe* : see page 70, note 3 at end.

<sup>1</sup> 'Previously this paralysed [blighted] heart slumbered even whilst-it was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duḥkhāya* = *paśohattāpa-khedyā*. *Samprati*, i.e., *tad-virāḥ* : Ś. *Vibuddham* = *jāgritam* : Ś.

Verse 139. *ĀRYĀ or GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — —

विदूषकः ॥ अपवार्य ॥ लङ्घितो एसो भूओवि सउन्दलावाहिणा ।

विदूषकः ॥ अपवार्य ॥ लङ्घित एव भूओ ऽपि शकुन्तलाव्याधिना ।

ए आणे । कच्चं चिकिच्छिदव्वो भविस्सुदित्ति ।

न जाने । कथं चिकित्सितव्वो भविस्सतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः  
प्रमदवनभूमयः । यथाकामम् अध्यास्तां विनोदस्नानानि महाराजः ।

राजा । वेषयति । मदचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । शिरप्र-  
बोधान् न सन्नावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं । यत्  
प्रत्यवेक्षितं पौरकार्यम् आर्येण । तत् पचम् आरोग्य दीयताम् इति ।

प्रतीहारी । जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि स्वं नियोगम् अग्रदूतं कुं ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा णिम्मच्छिअं । सम्पदं सिसिरातवच्छेअ-  
विदूषकः । कृतं भवता निर्मर्षिकं । साम्प्रतं शिशिरातपच्छेद-

रमणीए दमस्सिं पमदवणुद्देसे अत्ताणं रमदस्ससि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिस्ससि ।

राजा । वयस्व । रभोपनिपातिनो ऽनर्थो इति यद् उच्यते तद्  
अव्यभिचारि वचः । कुतः ।

<sup>1</sup> 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e., He is again love-sick for Śakuntalā. *Langhita*: see p. 97, note 1.

<sup>2</sup> 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger.)' *Diya-tām* = *prahlyatām*: Ś.

<sup>3</sup> *Sva-niyogam antahpuravekshā-rūpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vādyana* is the name of the Kanchuki: see p. 186, note 1.

<sup>4</sup> See page 75, line 9, note 5. *Makshikāyā api abhāvāt nirjanam*: Ś.

<sup>5</sup> 'Misfortunes rush in through the (first) hole (they can find)' i.e., Mis-

मुनिसुताप्रवचस्यतिरोधिना

मम च मुक्तम् इदं तमसा मनः ।

मनसिजेन वसे प्रहरिष्यता

धनुषि शूतशरस्य निवेशितः ॥ १४० ॥

विदूषकः । चिद्ध दाव । जाव इमिणा दण्डकट्टेण कन्दर्पवाणं

विदूषकः । तिष्ठ तावत् । जावद् अनेन इच्छकाष्ठेन कन्दर्पवाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichāri*] in his own case,' and he then proceeds to explain why [*kutas*: see p. 54, note 2] in the subsequent verse. *Randhra* = *chhidra*: K. *Upanipātino* = *samāpātanti*: K. *Anarthāh* = *āpadah*: K. *Yad uchyate*, i.e., *lokena*: K. *avyabhichāri* = *aviparyāsi* [i.e., *nānyathā bhavati*]: K. = *avāśyam-bhāvi* or *yathārtham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhroparipātino* 'narthā', noticed by Kātavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Prāyo gachchhati yatra bhāgya-rahitas tatraiva yānti āpadah*.

<sup>1</sup> 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumāra-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindú Cupid: see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chūta-sara*: see p. 99, note 2 in middle. The verse which follows this in the Bengālī and Mackenzie MSS. is probably spurious.

<sup>2</sup> I have adopted *vānam* from the oldest Bengālī MSS. Śankara and

णासदस्मामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताक्षुरं पातयितुम् दृच्छति ।  
 नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताक्षुरं पातयितुम् दृच्छति ।  
 राजा ॥ सखितं ॥ भवतु । दृष्टं ब्रह्मवर्षसं । सखे । कोपविष्टः  
 प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विखोभयामि ।

विदूषकः । एं आसन्नपरिआरिआ चदुरिआ भवदा सन्दिह्ता ।

विदूषकः । ननु आसन्नपरिआरिका चतुरिका भवता सन्दिह्ता ।  
 माहवीमण्डवे इमं वेलं अदिवाहिस्सं । तद्धिं मे चित्तफलअ-  
 माधवीमण्डपे इमां वेलाम् अतिवारुंयिष्यामि । तस्मिन् मे चित्तफलक-  
 गदं सहत्थलिह्दिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहिन्ति ।  
 गतां खहससिखितां तत्तभवत्याः शकुन्तलायाः प्रतिहतिम् आनयेति ।

राजा । ईदृशं चदयविनोदस्नानं । तत्तमेव मार्गम् आदेशय ।

विदूषकः । इदो इदो भवं ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एसो मणिसिलापइअसणाहो माहवीमण्डवो उव-

विदूषकः । एष मणिशिलापइकसनाथो माधवीमण्डप उप-

Chandra-śekhara have vādan. The Devanāgarī, *vādhim* for *vyādhim*. Kāta-  
 vema reads *vādhim* for *vyādhim*, 'a hunter,' 'shooter.' May not *vyādhim* like  
*vyādhim* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanāgarī  
 reading might be retained.

<sup>1</sup> 'The mighty power of a Brāhman is seen (by me).' This is said  
 ironically in reference to the Vidūshaka's ridiculous attempt to destroy the  
 arrows of Kāmadeva.

<sup>2</sup> Literally, 'a near attendant,' i.e., 'an attendant about one's person.'

<sup>3</sup> *Vah* in the the caus. with *ati*, has the sense of 'to pass time.' Compare  
 Ragh., xix., 47; ix., 70.

<sup>4</sup> *Chitra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same  
 expression occurs in Ratnāvali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2.  
 As to *gatām*, here meaning 'committed to,' see p. 206, note 1.

<sup>5</sup> *Mani-silāpattaka-sandha*, 'furnished with a marble seat:' see p. 26, note 1.

हाररमणिज्जदाए णिस्संसन्नं साअदेण विअ णो पडिच्छदि । ता  
हाररमणीयतया निःसंशयं स्थागतेन इव नो प्रतीच्छति । तत्  
पविसिअ णिमीददु भवं ।

प्रविश्व निवीदत्तु भवान् ।

॥ उभौ प्रवेशं कृतोपविष्टौ ॥

सानुमती । लदामंस्तिदा देक्खिस्सं दाव मच्चीए पडिक्किदिं । तदो  
सानुमती । कतासंभिता द्रुष्णामि तावत्सखाः प्रतिकृतिं । ततो  
से भत्तुणो षड्भुहं अणुराअं णिवेददस्सं ॥ इति तथा कृत्वा स्थिता ॥  
ऽस्मा भर्तुर् षड्भुमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥  
राजा । सखे । सर्वम् इदानीं स्मरामि शकुन्तलायाः प्रथम-  
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां  
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्गीर्तितं  
तत्रभवत्या नाम । कच्चिद् अहमिव विस्मृतवान् अस्मि त्वं ।

विदूषकः । ए विस्मरामि । किन्तु सख्यं कहिअ अवसाने उए

विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनश्च  
तुए परिहासविश्रम्यन्तो एसो ए भूदत्थात्ति आचक्खिदं । मएवि  
त्वया परिहासं विजस्य एष न भूतार्थ इत्य आचक्षितं । मयापि  
मिप्पिण्डबुद्धिणा तद् एव गच्छीदं । अहवा भविद्वद्वदा बलवदी ।  
सृत्पिण्डबुद्धिणा तथा एव गृहीतं । अथवा भवितव्यता बलवती ।

<sup>1</sup> 'With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' *Upahāra*, or according to the Scholiasts *upaohāra* = *kusumādīvistāra*: Ś. Flowers were used as complimentary presents or offerings, especially to the god of Love.

<sup>2</sup> *Sa bhavān* is in all the MSS. except my own, which omits *sa*. *Sa* may be used to emphasize other pronouns, and *sa bhavān* is therefore equivalent to *ille tu*, i.e., 'your honour, that same person to whom alone I mentioned the circumstances.'

<sup>3</sup> See page 94, line 2. As to *bhūtārtha*: see page 4, line 3.

<sup>4</sup> 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

सानुमती । एवं पेदं ।

सानुमती । एवं ज्वेतत् ।

राजा ॥ ध्यात्वा ॥ वस्ये । चायस्य मां ।

विदूषकः । भो । किं एदं । अणुवदस्यंस्तु ईदिसं तुह । कदा-

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदा-  
चि सप्पुरिसा सोऽप्यपत्तप्याणो ण होन्ति । णं पवादेवि पिच्छम्या  
चित् सत्युदया शोकपाचात्मानो न भवन्ति । ननु प्रवाते ऽपि निष्कम्या  
गिरीणो ।

निरवः ।

राजा । वयस्य । निराकरविक्रवायाः प्रियायाः समवस्थाम् अनु-  
सृत्य वसवद् अग्ररथो ऽस्मि । सा चि

रतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता

मुञ्चस्तिष्ठेत्युच्चैर् वदति गुरुशिश्वे गुरुसमे ।

पुनर्दृष्टिं वाच्यप्रकरकलुषाम् अर्पितवती

मयि क्रूरे यत्तत् सविषम् इव ब्रह्मं दहति मां ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhind*. As to *bhavitarayata balavati*, see p. 205, note 3.

<sup>1</sup> 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pātra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kātavema's reading. That of the other Devanāgarī MSS., *soa-vattavā*, is hardly intelligible.

<sup>2</sup> *Samavasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare *Mālavik.*, p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samāvasthā*.

<sup>3</sup> '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look



सानुमती । अहंहे । ईदिमी सकञ्जपरदा । दमस्तु मन्दावेण अहं  
सानुमती । अहो । ईदुग्धी स्वकार्यपरता । अहं सन्तापेन अहं  
रमामि ।

रमे ।

विदूषकः । भो । अत्थि मे तक्को । केणवि तत्तहोदी आआमचा-  
विदूषकः । भोः । अस्मि मे तर्कः । केनापि तच्चभवती आकाशचा-  
रिणा णीदेत्ति ।

रिणा नीतेति ।

राजा । कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेतं । मेनका किञ्च  
सञ्चास्ते जगत्प्रतिष्ठेति श्रुतवान् अस्मि । तत्सहचारिणीभिः सखी ते  
हतेति मे हृदयम् आशङ्कते ।

bedimmed with gushing tears; that (it is which) torments me like an en-  
venomed shaft.' *Itah*, i.e., *mattah*, 'by me:' Ś. *Vyavasitā* = *yatnam kṛita-*  
*vati*: Ś. *Muḥus tiśṭha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyādēśatayā*.

<sup>1</sup> 'Alas! such is (the force of) aversion to one's own action,' or 'such is  
the force of self-reproach for wrong committed by one's self.' *Paratā* may  
mean either 'addiction to,' or 'alienation from.' It seems here to have the  
latter sense. Some of the Bengālī MSS. have *a-kajja-paradd*. *Swa-kārya*,  
i.e., 'relating to Śakuntalā': Ś. Compare p. 207, l. 1.

<sup>2</sup> 'Who else could presume [would have the power] to lay a finger on  
[touch, bear off] the idol of (her) husband?' *Kah anyā*: compare p. 208,  
l. 4. *Pati-devatā*, 'the goddess of her husband,' or as we should say, 'a  
wife idolized by her husband.' This I take to be the sense of this expression,  
which is found in all the Devanāgarī MSS. The Bengālī have *pati-vratām*,  
'a wife devoted to her husband.' *Pari-mārshtum* [so read all the Devanāgarī]  
must come from *pari-mrij*, to which Westergaard gives but one meaning,  
'abstergere.' Doubtless, it may be used like *pari-mris*, 'to lay hands on,'  
'lay hold of:' cf. p. 202, note 4. One MS. [E.I.H. 1060] has *pard-marshtum*.

<sup>3</sup> *Janma-pratisṭhā* = *janma-sthānam*, 'place of birth:' = *mātā*, 'mother:'  
Schol., Chézy. *Janma-pratisṭhā* = *janani*: Ś. Dushyanta speaks of Śakun-  
talā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife  
to the Cloud, in *Megha-dūta*, verses 87, 93.

सानुमती । सम्मोहोक्तु विन्दन्नणिज्जो ण पडिबोहो ।

सानुमती । सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

विदूषकः । जइ एव्वं । अत्थिक्खु समाअमो कालेण तत्तहोदीए ।

विदूषकः । यदि एवं । अस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । एक्खु मादापिदरा भत्तुविओअदुक्खिदं दुहिदरं

विदूषकः । न खलु मातापितरौ भर्त्तृविद्योगदुःखितां दुहितरं

देक्खिदुं पारेन्ति ।

द्रष्टुं पारयतः ।

राजा । वयस्य ।

खमो नु माया नु मतिभमो नु

क्लिष्टं नु तावत्फलम् एव पुणं ।

असन्नितृप्त्यै तद् अतीतम् एव

मनोरथानाम् अतटप्रपातः ॥ १४२ ॥

<sup>1</sup> 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' According to Śāṅkara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

<sup>2</sup> This is either the causal form of the root *prī*, or a nominal verb from *pāra*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prākṛit and more modern Sanskrit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengālī dialect. Compare in Greek, *πέρα*, *πέρας*, *περάω*, *περάω*.

<sup>3</sup> 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanāgarī MSS., and doubtless the true one. In the third and fourth half-lines

Verse 142. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRISHTUPH). See Verses 41, 107, 121, 126.

विदूषकः । मा एवम् । एं अङ्गुलीअञ्च एव्व णिदं सणं । अवस्सुभा-

विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवस्सुभा-  
विणो अचिन्तणिज्जो समाअमो होदित्ति ।

विणो ऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥ अये । इदं तावद् असुखमखान-  
भञ्जि शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं

प्रतनु ममेव विभाष्यते फलेन ।

अदृश्यमखमनोरमासु तस्मात्

च्युतमसि लब्धपदं यद् अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapātah* [in place of *eto* and *prapātāh*] from the Mackenzie, the former supported by Kātavema. *Māyā*, i.e., *indra-jāldi-kriyā*: Ś *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sākshāt-karoti*: Ś., Ch.] *Punyam*, i.e., *svaktyam sukṛitam*: K. *Tāvat phalam eva*, i.e., *darśana-phalam eva*: K. *darsana-mātra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalā:' K. *Kṛiṣṭam* [cf. p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivṛittyai*: compare Raghu-v., viii., 48, *para-lokam asannivṛittaye gatāsi*, 'thou art gone to the other world never to return.' Śankara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175, note 1. Amara [ii., 3, 4] gives *atata* as a synonym of *prapāta* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *atata* should not be used as an epithet of *prapāta*, to denote a very precipitous declivity. The Bengālī MSS. read *Kṛiptam nu tāvat phalam eva punyāḥ asannivṛittau tad* [*asannivṛityaitad*] *atīva manye manorathāndm atata-prapātam*.

<sup>1</sup> 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

<sup>2</sup> 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved]

Verse 143. PUSHPITĀGĀ, in which each whole line is alike. See Verses 32, 37.

सानुमती । जइ अस्सहत्थगदं भवे । सच्चं एव्व सोअणिज्जं भवे ।  
 सानुमती । यदि अन्वहस्सगतं भवेत् । सत्यम् एव शोचमीयं भवेत् ।  
 विदूषकः । भो । इअं णाम मुद्दा केण उद्देसेण तत्तहोदीए  
 विदूषकः । भोः । इयं नाम मुद्दा केण उद्देशेण तत्तभवत्ता  
 हत्थमंसगं पात्रिदा ।

हस्तसंसर्गं प्रापिता ।

सानुमती । ममवि कोट्टहस्सेण आआरिदो एसो ।  
 सानुमती । ममापि कौट्टहस्सेण आकारित एषः ।  
 राजा । श्रूयतां । तदा स्वनगराद्य प्रस्थितं मां प्रिया सवाचम्  
 आह । किञ्चिद्विरेषार्थपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः । तदो तदो ।

विदूषकः । ततस्ततः ।

राजा । पश्चाद् इमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभि-  
 हिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं

नामाचरं गणय गच्छसि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-  
 station on the charming-rosy-nailed fingers of that-lady thou hast fallen  
 (from it).’ The doctrine of laying up a store of merit by good deeds per-  
 formed in the present and former births is an essential part of the Hindú  
 creed : see the last verse, and compare p. 185, note 3. *Aruna-nakha* : see p.  
 125, note 3 at end. *Aruna* may imply ‘ruddy as the dawn :’ see page  
 142, note 3.

<sup>1</sup> ‘By my curiosity also he (would be) incited (to tell the reason).’ *Kau-  
 tūhala* = *śravanōtkantīd*, ‘desire of hearing :’ Ś. *Ākārīta* = *dhata*, *prerita* :  
 K. Compare *tam vara-dāndya dāraydmāsa* : *Rāmāyana*, ii., 13, 2. Śan-  
 kara reads *vādita*, ‘made to speak,’ in place of *ākārīta*. The Bengāl MSS.  
 have *vydāpārīta*.

<sup>2</sup> Compare page 172, line 7, with note 2 in middle.

तावत्प्रिये मद्वरोधगृहप्रवेशं

नेता जनस्त्वं समीपम् उपैष्यतीति ॥ १४४ ॥

तच्च हादृशात्मना मया मोहान् जानुष्ठितं ।

शानुमती । रमणीओक्त्वा अवही विहिणा विसंवादिदो ।

शानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः ।

विदूषकः । कचं धीवलकपिअस्स लोहिअमच्छस्स उदलअन्नले

विदूषकः । कचं धीवरकप्पितस्स रोहितमत्थस्स उदराभ्यन्तरे

आमि ।

आसीत् ।

राजा । प्रसीतीर्थं वन्दमानायाः सखास्ते हस्ताद् गङ्गास्रोतसि  
परिभ्रष्टं ।

<sup>1</sup> 'Count [spell] hereon [i.e., on this ring] one by once ach day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Nāmākāharam*: compare p. 52, l. 2. *Gachchhasi*: so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netā*: the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktā vākyam*, 'one who is about to speak a speech:' Draup., 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

<sup>2</sup> 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati*: Vikram., Act 2.

<sup>3</sup> The Vidūshaka designedly uses the dialect of the fisherman: see page 220, line 1 and 3; page 216, note 2.

<sup>4</sup> Compare page 205, line 2-4, note 1.

Verse 144. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

विदूषकः । जुञ्जइ ।

विदूषकः । धुष्यते ।

सानुमती । अदो एव तवस्तिणीए सउन्दलाए अधकभीरुणो  
सानुमती । अत एव तपस्विन्याः शकुन्तलाया अधकभीरोर्  
इमस्स राएमिणो परिणए सन्देहो आसि । अहवा । ईदिसो अणुरा-  
अस राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदुओ ऽनुरा-  
ओ अहिलाणं अबेक्खदि । कच्चं विअ एदं ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपासक्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गहीदो णेण पन्था उम्भत्तआणं ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उम्भत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायासि निमग्नम् अभसि ।

अथवा ।

अचेतनं नाम गुहं न लक्षयेन्

मथैव कस्माद् अवधीरिता प्रिया ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कच्चं बुभुक्खाए खादिदब्बोन्धि ।

विदूषकः ॥ आत्मगतं ॥ कच्चं बुभुक्षया खादितव्यो ऽस्मिं ।

<sup>1</sup> 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatānata*, 'undulating : ' Schol., Chézy : = *ramya*, 'beautiful : ' Ch. *Athavā* : see p. 30, note 1.

<sup>2</sup> 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark : see p. 59, note 1 in middle.

Verse 145. VANSĀSTHAVILA (variety of JAGATĪ) See Verses 18, 22, 23, 67, 81, 114, 117.

राजा । अकारणपरित्यक्ते । अनुश्रयतप्तदयस्तावद् अनुकल्प-  
ताम् अयं जनः पुनर्दर्शनेन ।

॥ प्रविष्ट पटाचेपेण चित्रफलकदृष्टा ॥

चतुरिका । इत्थं चित्तगदा भट्टिणी ॥ इति चित्रफलकं दर्शयति ॥

चतुरिका । इत्थं चित्रगता भर्षी ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । साज्ज वञ्चस्स । मज्झरावत्थाणदंसणिज्जो भावाणुप्प-

विदूषकः । साधु वचस्स । मधुरावस्थानदर्शनीयो भावानुप्र-

वेसो । खलदि विअ मे दिट्ठी णिखुलअप्पदेसेसु ।

वेशः । खलति इव मे दृष्टिर् निखीञ्जतप्रदेशेषु ।

सानुमती । अम्हो एसा राएसिणो णिउणदा । जाणे । सही अग्ग-

सानुमती । अहो एसा राजर्वेर् निपुणता । जाने । सखी अय-

दो मे वट्ठदित्ति ।

तो मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्थात् क्रियते तत् तद् अन्यथा ।

तथापि तस्या सावस्थं रेखया किञ्चिद् अन्वितं ॥ १४६ ॥

1 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' i.e., The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

2 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (portrayed). Nevertheless her loveliness is in some measure possessed by the drawing;' i.e., The artist has to some extent made a likeness though very inferior to the original. *Rakhā* = *lekhana*, 'a sketch,' 'delineation:' K. The Bengālī have *lekhyā*. The Dictionary gives *chitra-lekhā* only.

Verse 146. ŚLOKA or ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.

सानुमती । सरिसं एवं पच्छादावगरुणो सिणेहस्स अणवलेवस्सुअ ।  
 सानुमती । सट्ठशम् एवं पयान्तापगुरोः खेहस्स अणवलेपस्स च ।  
 विदूषकः । भो । दाणिं तिणि तत्तहोदीओ दीसन्ति । सव्वाओअ  
 विदूषकः । भोः । इदानीं तिस्सत्तचभवत्थो दृक्खणे । सर्वास्स  
 दंसणीआओ । कदमा एत्थ तत्तहोदी सउन्दला ।

दर्शनीयाः । कतमा अच तचभवती शकुन्तला ।

सानुमती । अणभिलोक्खु ईदिसस्स रुबस्स मोहदिट्ठी अअं जणो ।

सानुमती । अणभिन्नः खलु ईदृशस्स रूपस्स मोचदृष्टिर् अयं जनः ।

राजा । तं तावत् कतमां तर्कयसि ।

विदूषकः । तक्केमि । जा एसा सिठिलकेसबन्धणुव्वन्तकुसुमेण

विदूषकः । तर्कयामि । या एवा शिथिलकेसबन्धनोदान्तकुसुमेण  
 केसन्तेण उन्निणस्सेअविन्दुणा वअणेण विसेसदो ओसरिआहिं बाहा-  
 केशान्तेण उद्धिक्खसेदविन्दुणा वदनेण विशेषतो ऽपसृताभ्यां बाहु-  
 हिं अवमेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पासे दसिपरिस्सुन्ना  
 भ्याम् अवसेकसिग्धतरुपल्लवस्स चूतपादपस्स पार्श्वे ईपत्परिआन्ता  
 विअ आलिहिदा । एसा सउन्दला । इदराओ सहीओत्ति ।

इव आलिखिता । एवा शकुन्तला । इतरे सव्वाविति ।

<sup>1</sup> Compare page 76, line 9, note 2; Bhaṭṭi-kāvya, v., 19.

<sup>2</sup> 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Śakuntalā, the other two (are her) female friends.' *Uddanta*, lit., 'vomited up;' here 'dropped off,' 'fallen down.' *Uddhinna-sveda-vindanā* : compare p. 70, note 3 : hence in line 8 of that page, *sveda-lésair abhinna* is a better reading than *klésa-lésair*. *Vīśeshato aparitābhyām* : it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.



राजा । निपुणो भवान् । अक्षय मे भावचिह्नं ।

स्त्रियाङ्गुलिविविधेनो रेखाग्रान्तेषु दृश्यते मलिनः ।

अत्र च कपोलपतितं दृश्यम् इदं वर्तिकोच्छ्वासात् ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्नानं । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । अञ्जमाठय । अवलम्ब्य चित्तफलकं । जाय आ-

चतुरिका । आर्चमाठय । अवलम्ब्य चित्तफलकं । यावद् आ-  
अच्छामि ।

गच्छामि ।

राजा । अहम् एवेतद् अवलम्बे ॥ इति वयोक्तं करोति ॥

॥ निष्कान्ता चेटी ॥

राजा । अहं हि

साक्षात्प्रियाम् उपगताम् अपहाय पूर्वं

विचार्यितां मुञ्चद् इमां वज्र मन्वमानः ।

<sup>1</sup> 'Here is a sign of my passion : the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varnikā* [= *varṇa*] is the reading of *Kāṭavema*, supported by most of the Bengālī MSS., which have *varṇakā*. The other Devanāgarī have *varṭikā*, which may possibly, like *varṭi*, mean 'collyrium,' 'pigment.' *Uchchhṛāsa*, lit., 'breathing-time;' hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [i.e., of the portrait] as well as 'from my cheek.'

<sup>2</sup> Literally, 'pleasure-ground,' i.e., landscape; '*lieu de la scène*;' Chézy.

Verse 147. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — — | — — — | — — — || — — — | — — | — — | — — | —  
— — | — — — | — — || — — | — — | — — | — — | —

स्रोतोवहां पथि निकामजलाम् अतीत्य

जातः सखे प्रणयवान् मृगहृषिकायां १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एसो अत्तभवं एदिं अदिक्कमिअ मिअति-

विदूषकः ॥ आत्मगतं ॥ एषो ऽचभवान् नदीम् अतिक्रम्य मृगहृ-  
षिहृआए सङ्गन्तो ॥ प्रकाशं ॥ भो । अवरं किं एत्थ लिहिदव्वं ।

अथा सङ्गन्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अच लिखितव्वं ।

सानुमती । जो जो पदेसो सचीए मे अहिह्वो । तं तं आलिहि-

सानुमती । यो यः प्रदेशः सखा मे ऽभिरूपः । तं तम् आलिखि-  
दकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या वैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्ताम् अभितो निषण्णहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः

शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीं ॥ १४९ ॥

<sup>1</sup> '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water ;' i.e., I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrārpitām* = *chitra-gatām* : see p. 238, note 4. *Srotovahā* : Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikāma-jalām*, 'yielding abundance of water, as much as can be desired :' as to *nikāma* in this sense, see p. 190, note 1 in middle. *Mriga-trishnikā*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

<sup>2</sup> 'The river Mālinī ought to be drawn [made] with a pair of swans

Verse 143. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. ŚĀRDŪLA-VIKRĪPITA (variety of ATIDHRĪTI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ जह अहं देक्षामि । पूरिदब्बं णेण

विदूषकः ॥ आत्मगतं ॥ यथा अहं पस्सामि । पूरयितव्यम् अनेन

चित्तफलत्वे लम्बकुच्चाणं तावसाणं कदम्बेहिं ।

चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम् अथ  
विस्मृतम् अस्माभिः ।

विदूषकः । किं विष्णु ।

विदूषकः । किम् इव ।

शानुमती । वणवासस्य सोऽनुमारस्य च अं परिसं भविष्यति ।

शानुमती । वनवासस्य सोऽनुमारस्य च यत् शङ्क्यं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himālaya [Gauri's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmā as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhaṭṭi-kāvya, v. 18. *Mālini*: compare p. 103, l. 4; p. 15, l. 6. *Pāddā* = *pratyanta-parvatāḥ*: Ś. = *par-yanta-parvatāḥ*: K. *Gauri-guroḥ* = *Himālayasya*: Ś. *Himāla*, the god of the great snowy range was the father of the goddess Gaurī, the wife of Śiva, whence she is called *Pārvatī*, *Himavatsutā*, *Himajā*, etc. *Śākhā*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

<sup>1</sup> 'With multitudes of long-bearded monks.' *Lamba*, lit., 'hanging down;' *kārchoha* = *śmāśru*: Ś. The Mackenzie reads *lamba-kuehkhānam paḍi-kamma kuvvāṇena tābasanīm niarena*.

<sup>2</sup> Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' i.e., the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalā's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्षार्पितवन्धनं यत्ने

शिरीषम् आनयविसम्भिरं ।

न वा शरच्चमरीषिकोमलं

मृषालसूत्रं रक्षितं क्षणान्तरे ॥ १५० ॥

विदूषकः । भो । किं णु तत्तद्दो रत्तकुवलाप्रपन्नवसोहिणा

विदूषकः । भोः । किं नु तच्चभवती रक्तकुवलयपद्मवद्भोभिना  
अग्राह्येण मुहं आवारिअ चददचददा विअ ठिदा ॥ सावधानं  
अपश्येन मुहम् आवार्य चकितचकिता इव क्षिता ॥ सावधानं  
निरूप्य । दृष्ट्वा ॥ आ । एमो दाभीणुपुत्तो कुसुमरसपाडचरो तत्त-  
निरूप्य । दृष्ट्वा ॥ आः । एष दाक्षाःपुत्रः कुसुमरसपाडचरस् तच्च-  
हं दीण वअणं अहिलहृदि मज्जअरो ।

भवत्या वदनम् अभिलक्षति मधुकरः ।

राजा । ननु वार्यताम् एष दृष्टः ।

विदूषकः । भवं एव अविणीदाणं मामिदा इमस्स वारणे पक्षि-

विदूषकः । भवान् एव अविनीतानां प्राप्तिता अस्स वारणे प्रभवि-  
स्मदि ।

त्यति ।

<sup>1</sup> 'A śirīsha-blossom, with its stalk fastened in her ear, (and) its-filaments-  
hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has  
a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed  
in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *orints* : Ś.  
Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirīsha* : see p. 5, note 3,  
and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

<sup>2</sup> With regard to this passage and what follows, compare pp., 32, 33, 34.  
As to *rakta-kuvalaya*, etc. : see p. 24. note 2. As to *dāsyāh-putra*, see p.  
61, note 2.

Verse 150. VANSASTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 114, 112,  
119, 145.



विदूषकः । एवंति एहदण्डस्स किं ण भादस्सदि ॥ प्रहस्य । आत्म-  
 विदूषकः । एवंतीहदण्डस्स किं न भेय्यन्ति ॥ प्रहस्य । आत्म-  
 गतं ॥ एसो दाव उय्यन्तो । अहमपि एदस्स सज्जेण ईदिसवअणो  
 गतं ॥ एव तावद् उय्यन्तः । अहमपि एतस्स सज्जेण ईदुअवचन  
 विअ संवुत्तो ॥ प्रकाशं ॥ भो । चित्तंक्खु एदं ।  
 इव संवुत्तः ॥ प्रकाशं ॥ भोः । चित्तंक्खु एतत् ।  
 राजा । कथं चित्तं ।

मानुमती । अहमपि दाणिं अणवमदत्था । किं उण जहल्लिहि-  
 सानुमती । अहमपि इदानीम् अनवगतार्था । किं पुनर् वद्याल्लिहि-  
 दाणुभावी एमो ।

तानुभावी एषः ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पौरोभाग्यं ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbādharam*: 'lip like the bimba,' i.e., of a bright red colour, like the gourd of the Bimba or *Momordica monodelpha*, a cucurbitaceous plant. So *Bimbādhara-laktakāḥ*: *Mālavik.*, p. 30, 1; *Ragh.*, xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

<sup>1</sup> 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikṣhna-danda*, 'severe in punishing,' 'a strict disciplinarian.' The Prākṛit equivalent of *tikṣhna* is *tinha*, according to Vararuchi, iii., 33, although most of the MSS. have *tikkhana*. The root *bhī* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. Kātavema, however, observes that this construction is peculiar to Prākṛit. Compare *dāksihīya-pāśchāttāpasya bibhemi*: Vikram., end of Act 2.

<sup>2</sup> 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatārthā*: so reads the Mackenzie MS., supported by Kātavema; the others, *avagatārthā*.

<sup>3</sup> 'Why has this ill-natured-act been perpetrated (by you)?' As to *psurobhāgyam*: see p. 211, note 2. Kātavema observes, *psurobhāgi* = *doshaika-darśi* = *duṣṭāḥ*, *tasya karma psurobhāggam*, and refers to Pāṇini, V., 1, 124.

दर्शनसुखम् अनुभवतः साक्षाद् इव तस्मैव हृदयेन ।

स्मृतिकारिणा तथा मे पुनरपि चिञ्चिता कान्ता ॥ १५३ ॥

॥ इति वाच्यं विहरति ॥

मानुमती । पुष्पावरविरोधी अपुष्पो एषो विरहमग्नौ ।

सानुमती । पूर्वापरविरोधी अपूर्व एव विरहमार्गः ।

राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।

प्रजागरात् खिञ्चिभूतस् तस्याः स्त्रोत्रे समागमः ।

वाच्यस्तु न ददात्येनां द्रष्टुं चिञ्चिताम् अपि ॥ १५४ ॥

<sup>1</sup> 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Śakuntalā-mayena*: Ś., lit., 'with a heart made of Śakuntalā,' i.e., wholly absorbed by her. As to *viharati* in the line following this verse: see p. 167, note 3.

<sup>2</sup> 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Pūrvāpara-virodhī* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see *Megha-dūta*, verse 86]; but here was the case of one whom nothing could divert.

<sup>3</sup> '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *vidhpa*, see p. 157, note 3 in middle. *Khñibhata* = *durlabha*: Ś. In Hindú poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

Verse 153. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

Verse 154. *ŚLOKA* or *ANUSŪTUBH*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

शानुमती । सव्यहा पमञ्जिदं तु ए पञ्चादेमदुक्खं सउम्हलाए ।  
 शानुमती । सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तालायाः ।  
 चतुरिका ॥ प्रविश ॥ जेदु जेदु भट्टा । वट्टिआकरण्डअं मेप्पिअ  
 चतुरिका ॥ प्रविश ॥ अयतु अयतु भर्ता । वर्तिकाकरण्डकं शुशीला  
 इदोमुचं पत्थिदहि ।

इतोमुचं प्रक्षितासि ।

राजा । किं च ।

चतुरिका । सो मे हत्थादो अन्तरा तरलिआदुदिआए देवीए  
 चतुरिका । स मे हत्थाद् अन्तरा तरलिकादितीवथा देव्या  
 वसुमदीए अहं एव्व अज्जउत्तस्स उवणइस्सन्ति सबलकारं गहिदो ।  
 वसुमत्या अहम् एव आर्यपुत्रस्य उपमेय्यामि इति सबलात्कारं श्रुतीतः ।

विदूषकः । दिट्ठिआ तुमं मुक्का ।

विदूषकः । दिट्ठा त्वं मुक्का ।

चतुरिका । जाव देवीए विउवल्लगं उत्तरीअं तरलिआ मोचे-

चतुरिका । यावद् देव्या विटपल्लगम् उत्तरीयं तरलिका मोच-

दि । ताव मए णिव्वाहिदो अत्ता ।

यति । तावन्मया निर्वहित आत्मा ।

Megh., 104, *Tvāṁ dīkhyā āśraśe tvaṁ muhur upachitair dṛiṣṭīr ālupyate me*  
*krūras tasminnapi na sahate sangamam nau kṛitāntah.* See also Megh. 89.  
 And Vikram., Act 2, *Katham upālabhe nidrām swapno samāgama-kārinīm ;*  
*na oha suvadānām dīlekhye 'pi priyām samavāpya tām mama nayanayor udadeh-*  
*patwam saḥse na bhaviṣhyati.*

<sup>1</sup> 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

<sup>2</sup> 'Box of colours : ' see page 249, note 1.

<sup>3</sup> 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15.  
 See also Mālavik. 8, 18. As to Vasumatī, see p. 184, note 3.

<sup>4</sup> 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person  
 was carried off.' The Prākṛit is responsible for this idiom and construction.  
*Nirvāhita* is the reading of most of the Devanāgarī MSS. and there seems no



राजा । वयम् । उपस्थिता देवी वज्रमानगर्विता च । भवान् द्रमां  
प्रतिष्ठति रचतु ।

विदूषकः । अन्ताणंति भणाहि ॥ चित्रफलकम् आदायोत्याय

विदूषकः । आत्मावमिति भव ॥ चित्रफलकम् आदायोत्याय

च ॥ जहं भवं चन्नेउरकालकूडादो मुञ्चीच्चदि । तदो मं मेचप्पञ्चि-  
च ॥ यदि भवान् अन्तःपुरकालकूटाद् मुच्यते । ततो मां मेचप्रति-  
च्छन्दे पासादे सदावेहि ॥ इति द्रुतपदं निष्क्रान्तः ॥

च्छन्दे प्रासादे शब्दयं ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती । अस्मद्वन्तहिचक्षोषि पठमसम्भाषणं अषेक्खदि ।

सानुमती । अन्यसङ्गान्तद्दयो ऽपि प्रथमसम्भावनाम् अपेक्षते ।

अदिसिठिलसोहदो दाणिं एसो ।

अतिश्रियिस्सोहद इदानीम् एषः ।

प्रतीक्षारी ॥ प्रविश्य पचहस्ता ॥ जेदु जेदु देवो ।

प्रतीक्षारी ॥ प्रविश्य पचहस्ता ॥ जयतु जयतु देवः ।

राजा । वेचवति । न खल्वनरा दृष्टा त्वया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.' *Kātavema* has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihnavida* for *nihnuta*, 'concealed.' Śāṅkara has *nirgato*.

<sup>1</sup> 'Rendered insolent by my great attention to her.'

<sup>2</sup> 'From the bane of the inner apartments.' *Kāla-kūta*: At the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *kāla-kūta* or *Halāhala* was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name *nila-kanṭha*. *Kātavema* has *kalahādo* for *kalahāt*, 'strife,' and Śāṅkara, *kūṭṭi*, 'snare.'

<sup>3</sup> 'Call me in the palace (named) Megha-pratichchhanda.' *Śābda* may form either a nominal or a verb of the 10th class: compare p. 152, note 2.

<sup>4</sup> 'Although his heart [affection] is transferred to another.' Compare in Vikram., Act 3, '*Anya-saṅkrānta-premāno nāgarā adbhikam dakṣhiṇā bhavanti*.

प्रतीहारी । अहं । पञ्चदशं मे देक्षित्व पङ्क्तिं उक्ता ।

प्रतीहारी । अथ किं । पञ्चदशां मां दृष्ट्वा प्रतिनिहता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमञ्जो विष्णवेदि । अथ्यजादस्तु गणनाबद्ध-

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावद्ध-  
नदा ए एङ् एष्व पौरकार्यं अवेक्षितं । तं देवो पञ्चारुढं पञ्चक्री-  
कृतया एकम् एव पौरकार्यम् अपेक्षितं । तद् देवः पञ्चारुढं प्रत्यक्षी-  
करोति ।

करोति ।

राजा । इतः पञ्चिकां दर्शय ।

॥ प्रतीहार्यपञ्चति ॥

राजा ॥ अनुवाच ॥ कथं । समुद्रव्यवहारी सार्धवाहो धनमिषो  
नाम गौव्यवने विपन्नः । अनपत्यश्च किञ्च तरङ्गी । राजनामी तस्या-  
र्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं स्वप्नपत्यता । बद्धधनत्वाद-  
बद्धपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्न-  
स्या तस्य भार्यासु ज्ञातः ।

प्रतीहारी । देव । दाणिं एष्व साकेतकस्य मेद्विणो दुहित्रा णिबु-

प्रतीहारी । देव । इदानीम् एव साकेतकस्य मेद्विणो दुहिता निर्द-  
त्तपुंसवणा जाया मे सुणीषदि ।

सपुंसवना जाया अस्म्य श्रूयते ।

<sup>1</sup> 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-jātasya*, etc.: some of the Bengālī have *rāja-kāryasya bahulatayā*. *Bahulatayā*: compare *pallavatayā*: p. 28, note 1.

<sup>2</sup> 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyā, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sāketa-kasya*: *Sāketa* is a name of Ayodhyā, 'the invincible city,' the ancient capital of Rāma-chandra and

राजा । ननु गर्भः पित्र्यं रिक्त्यम् अर्हति । नष्टम् । एवम् अमात्यं  
ब्रूहि ।

प्रतीहारी । जं देवो आणवेदि ॥ इति प्रस्थिता ॥

प्रतीहारी । चद् देव आद्यापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इअस्मि ।

प्रतीहारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन विबुध्यन्ते प्रजाः शिग्धेन बन्धुना ।

स स पापाद् यते तासां दुव्यन्त इति बुध्यतां ॥ १५५ ॥

प्रतीहारी । एवं णाम घोसद्दव्वं ॥ निक्कस्य । पुनः प्रविश्य ॥

प्रतीहारी । एवं नाम घोषयितव्वं ॥ निक्कस्य । पुनः प्रविश्य ॥

काले पवुङ्गं विअ अहिणन्दितं देवस्स सासणं ।

काले प्रवृष्टम् इव अभिर्नन्दितं देवस्स प्रायणं ।

राजा ॥ दीर्घम् उच्यं च निःशब्दम् ॥ एवं भोः सन्ततिच्छेदनिरव-  
सन्मानां सुखानां मूलपुद्गवावसाने सम्पदः परम् उपतिष्ठन्ति । जमा-

founded by Ikshvāku, the first of the monarchs of the solar dynasty [see p. 14, note 2]. It was situated on the river Sarayu in the North of India, and is now called Oude. *Śreṣṭhin*, 'the head of a guild or corporation practising the same trade.' *Pūṣavana*, 'the rite performed on the quickening of the foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes [ii., 27, etc.] It comes next in order to the *garbhādhāna* or 'ceremony on conception : ' compare p. 198, l. 7, note 3.

<sup>1</sup> *Garbha* = *garbha-sthah putrah*, 'the child in the womb.' K.

<sup>2</sup> See the translation of this verse, page 191, note 2 at end.

<sup>3</sup> 'Like grateful-rain at the right season.' *Pravṛṣṭam* = *prahṛṣṭa-varṣanam* : Schol., Chézy. Some of the Bengālī MSS. have *pavitṭham* for *pravṛṣṭam*.

<sup>4</sup> 'The goods of families who are bereft of support through the failure of

यन्ने । पुरवंप्रसीर् अकास इवोन्नवीजा भूद् एवंवृत्ता ।

प्रतीहारी । पडिहद् अमङ्गलं ।

प्रतीहारी । प्रतिहतम् अमङ्गलं ।

राजा । धिक् माम् उपखितश्रेयोवमानिगं ।

मानुमती । असंस्रं सद्दिं एव्व हिअए करिअ णिन्दितो ऐण

सानुमती । असंस्रं सस्सीम् एव इदं कत्ता निन्दितो ऽनेन  
अप्पा ।

आत्मा ।

राजा ।

संरोपिते ऽप्यात्मनि धर्मपत्नी

त्वक्ता मया नाम कुलप्रतिष्ठा ।

कल्पिष्यमाणा महते फलाय

वसुन्धरा कास इवोन्नवीजा ॥ १५६ ॥

मानुमती । अपरिच्छिन्ना दाणिं दे मन्ददी भविस्सुद्धि ।

सानुमती । अपरिच्छिन्ना इदानीं ते सन्नतिर् भविष्यति ।

चतुरिका ॥ जनान्तिकं ॥ अए । इमिणा मत्थवाहवुत्तन्नेण विउ-

चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्थवाहवृत्तान्नेन विमु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Mūla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

<sup>1</sup> 'The misfortune be averted!' compare page 194, line 8.

<sup>2</sup> 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite dtmani* = *svasmin upa sati* : K., *lit.*, 'myself being sown,' 'she being sown with myself' i.e., 'she bearing my second self

Verse 156. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRISHTUBH). See Verses 41, 107, 121, 126, 142.

पुष्पेभ्यो भद्रा । एं अस्तासितुं मेघपङ्क्तिच्छन्दादो अज्जं माठय्यं  
होडेगो भर्ता । एनम् आम्हासयितुं मेघप्रतिच्छन्दाद् आर्यं माठय्यं  
गेपिह्य अम्हाच्छेदि ।

गृहीत्वा आगच्छ ।

प्रतीहारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुष्यन्तस्य संशयम् आरुढाः पिष्टभाजः । कुतः ।

अस्मात्परं वत यथाश्रुतिसंभृतानि

को नः कुस्ते निवपमानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धीताश्रुशेषम् उदकं पितरः पिबन्ति ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Átmaiva patnyá jáyate*: K. *Kula-pratishthá*: see p. 124, note 1. *Kalpishyamáná*: see p. 191, note 2 in middle. *Vasundhará*: compare p. 184, note 3.

<sup>1</sup> 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Pinda-bhájah* = *pitarah*: Ś., *lit.*, 'partakers of oblations to the dead,' i.e., the manes of deceased ancestors for whom the Śráddha was performed. *Kutah*: see p. 54, note 2. *Asmát*, i.e., *Dushyantát*: Ś. *Dhautásru-śesha*: compare the analogous compounds *twag-asthi-śesha*, 'having nothing left but skin and bone;' *náma-śesha*, 'having nothing surviving but a name.' The Bengálí MSS. read *dhautásru-sekam*. The duty of performing the Śráddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. VASANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समस्तसवु समस्तसवु भव्वा ।  
 चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समाश्रितु समाश्रितु भर्ता ।  
 सानुमती । हृष्टी हृष्टी । सदिकु दीवे ववधाणदोसेण एसो  
 सानुमती । हा धिक् हा धिक् । सति खसु दीपे व्यवधानदोसेण एसो  
 अन्धआरदोसं अणुहोदि । अहं हाणि एव्व णिव्वुदं करेमि ।  
 अन्धकारदोषम् अनुभवति । अहम् हृदानीम् एव निर्हतं करोमि ।  
 अहवा । सुदं मए सउन्दलं समस्तसअन्तीए महेन्द्रजणणीए मुहादो ।  
 अथवा । अतं मया शकुन्तलां समाश्रासयन्वा महेन्द्रजनन्या मुखात् ।  
 जणभाओसुआ देवा एव्व तह अणुचिद्विस्सन्ति जह अदरेण धम्म-  
 यज्ञभागोत्सुकां देवा एव तया अनुष्ठान्ति यथा अचिरेण धर्म-  
 पदिणिं भव्वा अहिणन्दिस्सदिन्ति । ता जुत्तं एदं कालं पडिपा-  
 पणीं भर्ता अभिनन्दिस्सतीति । तस्माद् युक्तम् एतं काव्यं प्रतिपा-

<sup>1</sup> 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Boehtlingk proposes to interpret *andhadra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

<sup>2</sup> 'Longing for their portions of the sacrifice.' *Janna* is the Prākṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmanas, and festivities, in which the gods were supposed to be eager to participate. Compare Rāmāyana I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kāśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Śakuntalā was at this time enjoying an asylum with the illustrious pair Kāśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

<sup>3</sup> 'Therefore it is proper to wait for this period.' This is the reading of Kāṭavema. Some of the Devanāgarī have *tā na juttam kālam*, etc., for *tasmdān na yuktam kālam*, etc.

त्रिदं । जाव इमिणा वृत्तन्तेण पिच्चसत्तिं समस्सामेमि ॥ इत्युद्गाम-  
कथितं । चावद् अनेन वृत्तान्तेन प्रियवर्त्ती समासासयामि ॥ इत्युद्गाम-  
केन निष्क्रान्ता ॥

केन निष्क्रान्ता ॥

नेपथ्ये । अच्चस्त्वं अच्चस्त्वं ।

नेपथ्ये । अत्रह्यस्मिन् अत्रह्यस्मिन् ।

राजा ॥ प्रत्यागतप्राणः । कथं दत्त्वा ॥ अये । माठवस्सेवार्त्तस्सरः ।

कः को ऽच भोः ।

प्रतीक्षारी ॥ प्रविश्य ॥ परिक्ताच्चदु देवो संसचमद् वचस्सं ।

प्रतीक्षारी ॥ प्रविश्य ॥ परिचायतां देवः संप्रयंगतं वचस्सं ।

राजा । केनात्तगन्धो माणवकः ।

प्रतीक्षारी । अदिद्वृक्षेण केणचि सन्तेण अदिक्कमिच्च मेहण्डि-

प्रतीक्षारी । अदृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रति-

च्छन्दस्स पामादस्स अस्मिन् अरोपितो ।

च्छन्दस्स प्रासादस्स अयमभिमिन् आरोपितः ।

<sup>1</sup> See page 217, note 2 : i.e., *Udbhramāṇena dīkṣam pratyudgamena* : K.

<sup>2</sup> *Abrahmanyam*, ('Help ! to the rescue !') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthah* : Ś., 'the meaning is that, as a Brāhmaṇ, my person is sacred and inviolable.' Compare in the Uttara-Rāma-charitra, p. 30 : 'Then by a Brāhmaṇ, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.'

<sup>3</sup> So reads my own MS. One Devanāgarī has *pratyāgatah*, the others simply *karnam dattvā*. The Bengālī *pratyāgata-chetanah*.

<sup>4</sup> 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

<sup>5</sup> *Ātta-gandha* = *ātta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahābh., *rājyam ātta-lakṣmī*, 'a kingdom stripped of its wealth.' The Mackenzie has *ārta-kantḥa*, 'throttled.'

<sup>6</sup> 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत् । ममापि सत्तैर् अभिभूयन्ते दृष्टाः ।  
अथवा ।

अहन्यहन्यात्मन एव तावज्

ज्ञातुं प्रमादच्छित्तं न शक्यं ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुम् अस्ति शक्तिः ॥ १५८ ॥

नेपथ्ये । भो वचस्तु । अविद्या अविद्या ।

नेपथ्ये । भो वचस्तु । अविधा अविधा ।

राजा ॥ गतिभेदेन परिक्रामन् ॥ खल्वे । न भेतव्यं न भेतव्यं ।

has been mounted on a pinnacle of the palace (called) Megha-pratichchhanda.  
*Sattva* = *bhūta*, 'a goblin' or 'evil spirit.'

<sup>1</sup> *Griha*, 'a house,' or 'a wife,' is masc. in the plur. : Am.-ko., ii., 5. The Sāh.-Darp. [p. 190] inserts *nāma*, 'forsooth,' after *mamāpi*.

<sup>2</sup> 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' *lit.*, 'by what road who among my subjects,' etc. *Tāvat* = *sākalyena*: K. *Pramāda-ekhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Aseshato* = *sākalyena*: K. According to Kātavema, this last clause presents an example of *kāku* which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There certainly is not the power:' see Sāh.-darp., p. 24.

<sup>3</sup> *Avidhā ityākrośe*. The interjection *avidhā* is used in calling for assistance: K. Translate, 'Help! help!' The word is not given in the Dictionary, nor is any mention of it made in the grammars. Two of the MSS. have *aviha* for *avidhā*; the Mackenzie, *aviddho*; my own *avidhū*. *Aviha* and *avidhā* seem to be interchangeable. *Avihā* occurs in Mālavik., p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in Mṛich., 213, 6; 312, 9. may be for *aviha* or *avidhā*.

<sup>4</sup> *Gati-bhedena*, 'with long strides.' *Twarita-gamanena ityarthah*: K.

Verse 158. UPJĀTI OF ĀKHYĀNĀKĪ (variety of TRISHTUBH). See Verse 41, 107, 121, 126, 142, 156.



नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं ए भादस्सं । एम सं कांवि  
 नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भेष्यामि । एष मां को ऽपि  
 पञ्चावणदसिरोहरं दक्षुं विअ तिण्हभङ्गं करेदि ।  
 पञ्चादवणतशिरोधरम् दक्षुम् इव तीक्ष्णभङ्गं करोति ।

राजा ॥ सदृष्टिचेषं ॥ धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भट्टा । एदं हत्यावावसद्धिदं  
 धवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं  
 सरामणं ।

शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एषं त्वाम् अभिनवकण्ठशोणितार्थी

शार्दूलः पशुम् इव हस्मि चेष्टमानं ।

आर्त्ताणां भयम् अपनेतुम् आत्तधन्वा

दुष्यन्तस्तव शरणं भवतिदानीं ॥ १५८ ॥

राजा ॥ सरोषं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुण्ठपाश्र्वा । त्वम्

<sup>1</sup> A Bahuvrhi compound agreeing with *mām*. Some MSS. have *prat-yavanata*.

<sup>2</sup> As to *Yavanī* and *Śārnga-hastā*, see page 62, note 3.

<sup>3</sup> *Hastāvāpa* = *jyāghāta-vāraṇa*: K. = *anguli-trāṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard,' from *hastā*, 'a hand,' or 'the lower arm,' and *āvāpa*, 'a band' or 'bracelet': compare p. 115, note 1. The Bengālī have *hastāvāra*.

<sup>4</sup> 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārttānam*, etc.: compare page 14, line 2. *Ātta-dhanvā*: compare page 230, line 2.

Verse 159. PRAHAṢHINĪ (variety of ATIJAGATĪ), containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — — — — — — — ॥

रक्षणीं न भविष्यति ॥ शार्ङ्गम् चारोह ॥ वेचयति । सोषाणमार्गम्  
आदेशय ।

प्रतोहारी । इतो इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ गूढं चक्षिहं ।

नेपथ्ये । अविष्टा अविष्टा । अहं अन्तर्भवन्तं पेक्षामि । तुमं मं ए

नेपथ्ये । अविष्टा अविष्टा । अहम् अन्तर्भवन्तं प्रेक्षे । त्वं मां च  
पेक्षामि । विद्यालगाद्दिदो मूमन्त्रो विद्य णिरामोन्नि जीविदे संवृत्तो ।  
प्रेक्षसे । विद्यालगाद्दिदो मूषक इव निराशो ऽस्मि जीविते संवृत्तः ।

राजा । भोम् तिरस्कृतिणीर्गर्वित । मदीयम् अस्त्रं त्वां द्रक्ष्यति ।

एष तम् इषु सन्धत्ते

यो हनिष्यति बध्दं त्वां रक्ष्यं रक्षति च द्विजं ।

हंसो हि क्षीरम् आदत्ते तस्मिन्ना वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

<sup>1</sup> See page 264, note 3. My own MS. has *avishā* in this place.

<sup>2</sup> 'Priding thyself on the power of rendering thyself invisible.' *Tiraskarint* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskaranī-prachchhannā* in Act 2 of Vikr.; *tiraskaranī* = *antardhāna-vidyā*. It answers to the *śikhā-bandhanī vidyā*, 'art of tying [covering] the top-knot,' called *aparājita* in a preceding page.

<sup>3</sup> 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhmaṇa worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindūs imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahābh., Śakuntalopā-

Verse 160. ŚLOKA or ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130, 146, 154, 155.

॥ ततः प्रविशति विदूषकम् उद्विष्य मातलिः ॥  
मातलिः ।

कृताः शरब्धं हरिणा तवासुराः

शरासनं तेषु विद्विष्यताम् इदं ।

प्रसादसौम्यानि सतां सुदृज्यने

पतन्ति चञ्चूषि न दारुणाः शराः ॥ १६१ ॥

राजा ॥ अस्मम् उपसंहरन् ॥ अये मातलिः । स्वागतं महेन्द्रवारधे ।

विदूषकः ॥ प्रविश्य ॥ अहं जेण इट्ठिपसुमारं मारिदो मो

विदूषकः ॥ प्रविश्य ॥ अहं येण इट्ठिपसुमारं मारितः सो

इमिणा माअवेण अज्झिणन्दीचट्ठि ।

ऽनेन स्वागतेन अभिनन्द्यते ।

khyāna, vii., 88, *Prājnas tu jalpatām punsām śrutvā vācchah śubhāśubhah, Guṇavad vākyam ddatte, haṇsah kṣhīram ivāmbhasah*. Bhartri-hari [II. 15] has the following sentiment—‘Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.’ The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

<sup>1</sup> *Mátali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called *Airāvata*), *Mátali* is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called *Harī* or *Harayah*], which were guided by *Mátali*.

<sup>2</sup> ‘The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.’ *Asurāḥ*, etc.: see page 86, note 1; page 87, note 1.

<sup>3</sup> ‘He by whom I was being slaughtered like a sacrificial victim, is

Verse 161. VANSASTHAVILA (variety of JAGATÍ.) See Verses 18, 22, 23, 67, 81, 114, 117, 119, 146, 150.

मातलिः ॥ सक्षितं ॥ आयुष्मन् । अयतां । यदर्थम् अस्मि हरिणा  
भवत्सकाशं प्रेषितः ।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्मि कांक्षणेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्मि श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्युस्ते स किल शतक्रतोर् अजय्यस्

तस्मै त्वं रथशिरशि ह्यतो निहता ।

उच्छेत्तुं प्रभवति यन् न सप्तसन्निभ्

तन् नैवं तिमिरम् अयाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Iahti-pasu-māram māritah* = *iahti-paśur iva māritah*: K. This kind of adverbial compound is noticed in Pāṇini, III., 4, 45, 46. So *aja-nāśam naśtah* is equivalent to *aja iva naśtah*, and *ghṛita-nidhāyam nihitah* to *ghṛita iva nihitah*.

<sup>1</sup> The Mackenzie MSS. has *yadartham*, supported by some of the Bengālī.

<sup>2</sup> *Kālanemi*, son of the demon Hiranya-kaśipu, was a Daitya or Asura [see p. 86, note 1] with a hundred arms and as many heads. These Daityas were sometimes called Dānavas, from their mother Danu, who as well as Diti was one of the wives of Kaśyapa and daughters of Dakṣha. The Rākshasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Daityas did with the gods, were related to the Daityas.

<sup>3</sup> *Nārada* is a celebrated divine sage or Rishi, usually reckoned among the ten Prajāpatis or Brahmādikas first created by Brahmā, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the *Vikramorvaśī*.

<sup>4</sup> 'Verily that (troop of demons) is not to be subdued by thy friend Indra: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Śata-kratuh*, 'the lord of a hundred sacrifices'; another of Indra's thousand names. He is so called because the rank which he occupies is

Verse 162. PRAHARSHINĪ (variety of ATIJAGATĪ). See verse 159.

स भवान् आत्तग्रस्त्र एवम् इदानीं तम् ऐन्द्ररथम् आदक्ष्य विजयाय प्रतिष्ठतां ।

राजा । अनुगृहीतोऽहम् अनया मघवतः सन्भावयथा । अथ मा-  
ठयं प्रति भवता किम् एवं प्रयुक्तं ।

मातसिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्तापाद्  
आयुश्चान्मया विह्वलो दृष्टः । पश्चात् कोपयितुम् आयुश्चान्मं तथा  
छतवान् अस्मि । कुतः ।

ज्वसति चक्षितेन्धनोऽग्निर् विप्रछतः पञ्चगः फणं क्षुहते ।

प्रायः खं महिमानं क्षोभात् प्रतिपद्यते हि जंगः ॥ १६२ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवंसतेर् आज्ञा ।  
तद् अत्र परिगतार्थं कृत्वा मदचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *śwa-medhas*, or 'horse-sacrifices :'  
see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds :'  
see page 11, note 1. *Chandrah* : the appositeness of this comparison depends on the  
fact that Dushyanta's pedigree was traceable to the moon : see page 14, note  
2 ; page 113, note 2.

<sup>1</sup> Compare *atta-danda* : p. 191, l. 4, and *atta-dhanvā* : p. 265, l. 14.

<sup>2</sup> 'Fire blazes up when the fuel is stirred ; the snake when irritated ex-  
pands its hood ; verily a man generally regains his own high-spiritedness  
[greatness, courage] through being roused-to-action [shaken, excited].'  
*Phanam kurute*, lit., 'makes a hood ;' *phana*, 'the expanded hood of the cobra.'  
*Kashobhāt* : Kātavema has *kopāt*. My own MS. and the Mackenzie have *jantuh*  
for *hi janah*. Most of the Bengāl MSS. read *tejasvi sankshobhāt prdyah*  
*pratipadyate tejah*.

<sup>3</sup> Indra, as the Hindú Jove, is lord of the atmosphere and winds : see  
page 86, note 1.

<sup>4</sup> 'Having made acquainted with the circumstance :'  
*Pisuna* [Informer] is the name of the minister : compare p. 236, l. 7.

Verse 163. *ĀRYĀ or GĀTHĀ. See Verse 2.*

— — — — | — — — — | — — || — — — — | — — | — — — — | — — — — | — —  
— — | — — — — | — — || — — | — — — — | — — | — — — — | — —

त्वय्यतिः केवला तावत्परिपालयितुं प्रजाः ।

अधिव्यम् इदम् अन्यस्मिन् कर्मणि व्याप्तं धनुः ॥ १६४ ॥

इति ॥

विदूषकः । ज भवं आणघेदि ॥ इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहतु ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठोऽङ्कः ॥

<sup>1</sup> 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tīvat*: compare p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.

॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन रथाधिष्ठी राजा मातलिश्च ॥

राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद्  
अनुपयुक्तम् इवात्मानं समर्थये ।

मातलिः ॥ सक्षितं ॥ आयुष्मन् । उभयम् अयपरितोषं समर्थये ।

प्रथमोपकृतं मरुतः प्रतिपत्त्या लघु मन्यते भवान् ।

गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान् ॥ १६५ ॥

राजा । मातले । मा मैवं । स खलु मनोरथानाम् अयभूमिर्

<sup>1</sup> 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyā-viśeṣād*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayuktam*, i.e., *tādrik-satkriyāyā ayogyam*: Schol., Chézy. *Samarthayo* = *avagachohhāmi*.

<sup>2</sup> Compare page 8, line 3, note 2.

<sup>3</sup> 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievement.' *Prathamopakṛitam*, i.e., *rākṣasa-jaya-rūpam pūrvopakṛitam*: K. *Pratipattiyā* = *sambhāvanayā*. *Avadāna* = *pauruṣam*, 'a deed of heroism:' K. The Colebrooke MS. has *toshito* instead of *vismīto*. *Satkriyā-guṇān* = *sambhāvanā-viśeṣān*: K. *Guṇa* appears to be used at the end of a compound with the sense of *viśeṣa*: compare line 2 of verse 168. The following is the Bengālī reading: *Upakṛitya haṛe tathā bhavān laghu satkāram avekṣhya manyate*: *Ganayaty avadāna-sammitām bhavataḥ so'pi na satkriyām imām*.

Verse 165. VAITĀLĪYA. See Verses 52, 133. •

विसर्जनावसरमत्कारः । मम हि दिवौकसां समक्षम् अर्द्धासनोपवेशितस्य  
 अन्तर्गतप्रार्थनम् अग्निकस्य  
 जयन्तम् उदीक्ष्य हतस्मितेन ।  
 आम्बुष्टवचोहरिचन्दनाङ्गा  
 मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥  
 मातलिः । किमिव नामाद्युत्थान् अमरेश्वरान् नार्हति । पश्य ।  
 सुरसस्य हरेरु उभयैः कृतं  
 चिदिवम् उद्धृतदानवकण्ठकं ।

<sup>1</sup> 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' i.e., exceeded all my expectation. *Abhūmih* = *asthānam*, 'want of place' = *avishaya*, 'beyond the reach.' K. The expression occurs again in this act, and in *Mālavik.*, p. 35, line 4, *Abhūmih* *iyam mālavikāyāh*.

<sup>2</sup> 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Āmrishṭa*, etc.: The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare *Kumāra-sam.*, V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindūs as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandāra is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomī or Śachi.

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Verse 166. *UPAJĀTI OF ĀKHYĀNAKĪ* (variety of *TRISHṬUBH*). See Verses 41, 107, 131, 126, 142, 156, 158.



तव शरैर् अमुना नतपर्वभिः

पुरुषकेसरिणस्य पुरा नखैः ॥ १६० ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्त्वपि यन् निधोऽद्याः

सम्भावनागुणम् अवेहि तम् ईश्वराणां ।

किं वाभविष्यद् अहणस् तमसां विभेत्ता

तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

<sup>1</sup> 'The heaven of Indra, friend of the gods, has been made free from the plague of the *Dánavas* by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga*: each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called *Brahma-loka*, situated on the summit of Mount Meru; that of Vishnu, *Vaikuntha*, on the *Himálayas*; that of Śiva and Kuvera, *Kailása*, also on the *Himálayas*; that of Indra, *Swarga* or *Nandana*. The latter, though properly on one of the points of Mount Meru, below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhrīta*, etc., *lit.*, 'having the thorns of *Dánavas* extracted.' *Kaṇṭaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhīh* = *nimna-parvabhīh*; *Natāni anunnatāni parvāni yasham*: K. Compare *nata-nāsikah*, 'flat-nosed.' Also in *Rāmāy.*, I. i., 64, *śareṇānata-parvaṇā* [*bībheda sapta-tālaṇ*] which should be resolved into *śareṇānata-parvaṇā*, not *anata*, etc. *Puruṣa-kēśarin* = *nara-sinha*, 'the man-lion,' i.e., Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatār or incarnation, Vishnu delivered the three worlds, or earth, *Pātāla*, and heaven, from the tyranny of an insolent demon called *Hirēnya-kāśipu*, who had usurped the sovereignty of Indra: see *Vishnu-Purāna*, p. 126.

<sup>2</sup> 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. *DRUTA-VILAMBITA* (variety of *JAGATī*). See Verses 45, 72, 123, 140.

Verse 168. *VASANTA-TILAKĀ* (variety of *ŚAKKARĀ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 88, 91, 93, 94, 96, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157.

मातलिः । सद्दृशम् एवैतत् ॥ लोकम् अन्तरम् अतीत्य ॥ आ-  
युजन् । इतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां

वर्षैर् अमी कल्पसतांशुकेषु ।

सच्चिन्मय गीतिचमम् अर्थवन्

दिवौकसस्त्वच्चरितं लिखन्ति ॥ १६८ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruna be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyāh* = *sevakāh*: Ś. *Sambhāvand-guṇam* = *satkāra-viśeṣam*: K.: see p. 271, note 1. *Sambhāvand* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruna, 'the Dawn': see page 142, note 3. *Dhūri* = *rathāgre*: Ś. = *agre*, *purobhāge*: K.

<sup>1</sup> 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vicchhitti* = *ranga*, *rāga*: Ś., Ch. *Vicchhitti-śeṣaiḥ* = *viśiṣṭair varṇaiḥ*: K., i.e., *kusuma-kasturikā-chandanādibhiḥ*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off'; it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-chheda*, 'the coloured streak (marking Vaishnava) devotion': Megh., verse 20. *Sura-sundarīndm* = *divya-strīndm*. *Kalpa-latānsukeshu* = *kalpa-latā-vastreshu*: Ś., Ch. The first sense of *anśuka* is 'cloth,' 'tapestry'; it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Kāṭavema's gloss is not quite clear, *kalpa-latāsu anśukābharandāi* [na] *vidyante iti prasīdha*; but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

Verse 169. *UPAJĀTI* OF *ĀRHYĀNAKĪ* (variety of *TRISHTUBH*). See Verse 41, 107, 131, 136, 142, 153, 158, 163.

राजा । मातसे । असुरसम्हारोत्सुकेन पूर्वेषु दिवम् अधिरोहता  
न लक्षितः स्वर्गमार्गः । कतरस्मिन्महतां पथि वर्तमाने ।  
मातलिः ।

चिह्नोत्तमं वहति यो गगनप्रतिष्ठां

ज्योतीषि वर्तयति च प्रविभक्तरश्मिः ।

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Gīti-khamam* = *gāna-yogyam* is the reading of Kātavema and the Bengālī; most of the Devanāgarī MSS. have *gīti-khamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhaḥ padam*: K. Compare in Act 2 of Vikram.: *Tulyānurdga-pṣūnam lalitārtha-bandham patre niveśitam uddharanam priydydh*, etc.

<sup>1</sup> 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindús divide the heavens into seven Mārgas or Pathas, i.e., paths, courses, orbits (like the stories of the Mussalmán creed) assigning a particular *vāyu* or wind to each. Compare Vishnu-Purāna, p. 212 [Wilson]. The first of these seven *vāyu-mārgas* or *vāyu-pathas* is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pátāla] upwards to the sun. The wind assigned to this Mārga is called *avaḥa*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *swar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Mārga is that of the sun, and its wind, called *pravāha* or *pravāha* causes the sun to revolve; 3d. that of the moon, its wind *samvāha* or *samvāha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvāha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *vivāha* bears along the seven planets; 6th. that of the *saptarāshi*, or seven stars of the Great Bear, its wind *parivāha* bears along these luminaries, as well as the *swar-gangā*, or heavenly Ganges [*saptarāshi-chakram swar-gangām śhaśtīhaḥ parivāhas tathā*: not as Dr. Boehtlingk suggests *saptarāshi-chakram swarga-gaḥ*, etc.]: it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishnu-Purāna [pp. 230, 240, Wilson], 'all the

## तस्य द्वितीयहरिविक्रमनिखमखं

वायोर् इमं परिवहस्य वहन्ति मार्गं ॥ १७० ॥

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the *Brahmānda-purāna*, from which, as quoted by *Kāṭavema*, the above account is taken, the wind of the 7th *Mārga*, causing the revolution of the polar-star, is *parāvāha* [? *parāvaha*]. Obs. *katara* is sometimes used for *katama*. All the *Devanāgarī* MSS. read *kataraśmin* for *katamaśmin*.

<sup>1</sup> 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishnu, (the road) of that wind *Parivaha*, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-rotas* = *swar-gangā* = *mandākinī*: K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, *Vishnu-pādī*]; thence it flowed through the heavenly sphere, being borne along by the wind *Parivaha* and identified with the *Mandākinī*, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the *Himālayas*: its third course is through *Pātāla*, or the lower regions, the residence of the *Daityas* and *Nāgas*, and not to be confounded with *Naraka*, 'hell,' 'the place of punishment.' *Gagana-pratishthām* = *ākāśa-sthām*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṣhi*, etc., i.e., *saptarshīndam dhishnyāni*: K. *Pravibhakta-rāsmih*, i.e., *asankīrṇa-rāsmayah tejāni yasmin karmāni tat tathoktam*: K. *Vartayati* = *sanchārayati*: K. *Dvithya*, etc., i.e., *dvithyena harer vishnor vikramena pāda-nyāsona nirdosham*: K. *Tasya vāyor*, etc., i.e., *tasya parivāhākhyasya vāyor mārgam panthānam imam grīhṇanti āmananti*. *Parivāho* [sic] *nāma swar-gangām saptarshī-maṇḍalam pravartayati shaktho vāyu-skandho yathoktam brahmānda-purāne*: K. The story of Vishnu's second stride was this—An Asura or *Daitya* [see p. 86, note 1] named *Bali* or *Mahābali*, a descendant of *Hiranya-kāśipu* had, by his devotions, gained the dominion of Heaven, Earth, and *Pātāla*. Vishnu undertook to trick him out of his power, and assuming the form of a *Vāmana*, or dwarf [his 5th

Verse 170. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 88, 91, 93, 94, 95, 100, 104, 106, 108, 123, 124, 144, 145, 152, 157, 168.

राजा । मातसे । अतः खलु सवाद्यान्तःकरणो ममान्तरात्मा  
प्रसीदति ॥ रथाङ्गम् अवलोक्ष ॥ मेघपद्वोम् अवतीर्षी खः ।

मातलिः । कथम् अवगम्यते ।

avatár] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pátála still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-páda*, as names of Viāhnu. The Bengálí MSS. have in place of *tasya dvaitya*, etc.; *tasya vyapeta-rajasaḥ pravahasya vāyor mārgo dvaitya-hari-vikrama-plāta saḥ*.

<sup>1</sup> 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *tvad-darśanena prasanno me savāhyāntarātmā*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvāś-gātra-sparśād iva nirvṛitam me sa-hṛdayam śarīram*. The organs of sense [*indriya*] according to the Sāṅkhya system are divided into two classes, external, *vdhyendriya*; and internal, *antarindriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *aḥkāra*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyāni*; and 2. *buddhindriyāni* or *dḥindriyāni*, 'intellectual organs;' the latter comprises the *jñānendriyāni* with *manas*: this seems to be the popular division. Compare Vikram., Act iii., *Bhavitavyatānuvidhayāni buddhindriyāni*.

<sup>1</sup> 'We have descended to the path of the clouds,' i.e., to the atmospheric region between the sun and the earth, the Mārga of the clouds and of the Ávaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Mārgas of the planets, lunar constellations, moon, and sun. If the Bengálí reading, *pravahasya*, be adopted

राजा ।

अवम् अरविबरेभ्यश्चातकैर् निष्यतङ्गिर्  
हरिमिर् अचिरभासां तेजसा चानुसिन्नेः ।

नतम् उपरि घनानां वारिमर्भोदराणां

पिण्डनवति रघस्ते श्रीकरक्लिन्ननेमिः ॥ १७१ ॥

मातलिः । चण्डाद् आयुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा ॥ अधो ऽवस्योक्ष्य ॥ वेनावतरणाद् आसुर्यदर्शनः संलक्ष्यते  
मनुष्यलोकः । तथा हि

त्रैलोक्यानाम् अवरोहतीव त्रिखराद् उन्मथ्यतां मेदिनी

पर्षाभन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानात् तनुभावनष्टसखिसा व्यङ्गिं भजन्यापगाः

केनाप्युत्क्षिपतेव पञ्च भुवनं मत्पार्श्वम् आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Mārga to the next.

<sup>1</sup> Here [*ayam*] by the *chātakas* flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashṭambhaḥ*: the Bengālī MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrāvayavāndām vivarebhyo antardā-pradeśebhyah*: K. *Nishpataḍbhiḥ* = *nirgachchhadbhiḥ*: K.: see p. 253, note 1, at end. The *Chātaka* is a kind of cuckoo [*Cuculus Melano-leucus*]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishákulaś chātaka-pakṣiṇām kulaiḥ prayāchitāḥ valāhakaḥ*: Ritu-s., ii., 3. *Haribhir* = *asvair*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhāsdām* = *vidyutām*: Ś. *Gatam*, etc. *Teshām meghāndām upari ūrdhva-bhāgo gatam gamanam*: K. *Pisunayati* = *suchayati*: K.

<sup>2</sup> 'The earth descends as it were from the summit of the upward-rising

Verse 171. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-SAKKARĪ*). See Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. *ŚĀRDÚLA-VIKRĀDITA* (variety of *Atidhrīti*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 140.

मातलिः । बाधु दृष्टं ॥ सबलमानं विलोक्य ॥ अहो उदाररम-  
णीया पृथिवी ।

राजा । मातले । कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनि-  
खन्दी सान्ध्य इव मेघपरिधः सानुमान् आसीक्यते ।

मातलिः । आयुष्मन् । एष खलु हेमकूटो नाम किमुद्वपर्वतश्-  
तपसां सिद्धिचेचं । पश्य ।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatām = udgachchhatām*: K. *Avrohātī = adho-gachchhātī*: K. *Par-nābhyanāra*, etc.: The Colebrooke MS. and my own have *parna-svāntara*; the Taylor, *parneshwantara*; the Mackenzie, *parna-prastara*; Kāṭavema, *parnāntara-vilīnam*. *Skandhodayāt = brodhvirbhāvat*: K. *Santānat = jāla-vistārat*: K.: the other Devanāgarī have *santānais*. *Tanubhāva*, etc., *Tanubhāvona śakshmatvena adriṣṭam salīlam yadām*: K. *Vyaktim bhajanti*, i.e., *vyaktā bhavanti*: K.

<sup>1</sup> 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the gate itself. *Sānumān*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

<sup>2</sup> *Hema-kūṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himālaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

खायन्नुवान् मरीचेर् यः प्रबभूव प्रजापतिः

सुरासुरगुरुः सो ऽत्र सपत्नीकस् तपेच्छति ॥ १७३ ॥

राजा । तेन ज्ञानतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं  
गन्तुम् इच्छामि ।

and are otherwise called Kinnara : *aśva-mukha*, *turanga-mukha*. This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapaswindm* for *tapasdm*.

<sup>1</sup> 'That Prajāpati [Kāśyapa], who sprang from Marīchi, the Self-existent's-son [*i.e.*, from Marīchi, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kāśyapa, who, as son of Marīchi, is called Mārīcha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajāpatis, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyupurāṇa certainly reckons Kāśyapa, with his father-in-law Dakṣa and other sages, among the Prajāpatis, but he does not belong to the seven original Prajāpatis of whom his father Marīchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Dakṣa married to Kāśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruṇa 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishṇu and king of birds.' *Śvadyambhuwat* = *Brahma-sunoḥ*: K. *Surāsura-guruḥ*: as to *guruḥ*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable hermit' being a misprint for 'venerable parent.' *Sa-patnīkas*, *i.e.*, *patnyā adityā saha*: compare such compounds as *sa-strika*, *sa-śrika*, etc.

<sup>2</sup> Compare page 68, line 9; page 91, line 1. *Śreyāṇsi* = *śubhāni*, *kāśyapa-darśana-namaskāradhāni*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kāśyapa.' As to *pradakṣiṇī-kṛtīya*, see page 160, note 1.

Verse 173. ŚLOKA OF ANUŠTUPE. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 148, 154, 155, 160, 164.



मातलिः । प्रथमः कल्पः ।

॥ नाखेनावतीर्णै ॥

राजा ॥ सविज्ञायं ॥

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतस्यैतया निवृत्तस्य

तवावतीर्णैऽपि रथो न लक्ष्यते ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुष्मतस्य विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ ह्येतेन दर्शयन् ॥

वल्लीकार्द्धनिमग्नमूर्तिर् उरसा सन्दृष्टसर्पत्वचा

कण्ठे जीर्णसताप्रतानवस्त्रयेनात्यर्थसम्प्रीडितः ।

अंसव्यापि शकुन्तलीडनिचितं विभ्रज्जटामण्डलं

यच्च स्थाणुर् इवाचलो मुनिर् असाव् अभ्यर्कविम्बं स्थितः ॥ १७५ ॥

<sup>1</sup> 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah* = *mukhyah pakshah*: K.

<sup>2</sup> 'The circumferences of the chariot-wheels cause no sound, and no dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-śabdāh* = *prāpta-dhvanayah*: K. Compare *upodha-rāga*: Vikram., Act 2. *Pravartamānam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihnatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvaśī, when the car of Pururavas touches the ground, the direction is *rathdvatāra-kahobham nātayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mātali remarks, is the difference between the car of Indra and that of mortal heroes.

<sup>3</sup> 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. *VANŚASTHAVILA* (variety of *JAGATĪ*.) See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161.

Verse 175. *SĀNDŪLA-VIKRĀPTA* (variety of *ATIDHRĪTĪ*.) See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172.

राजा । नमस्ते कष्टतपसे ।

मातसिः ॥ संवत्प्रवृत्तं रथं कृत्वा ॥ महाराज । एतावच्चदिति-  
परिवर्धितमन्दारवृत्तं प्रजापतेर्चायममं प्रविष्टौ खः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārddha*, etc.; so read K. and the Mackenzie MS.: the other Devanāgarī, *valmīkāgra*. *Valmika* [= *kṛimī-kṛita-mṛittikāchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashṭa*, etc. = *śāliṣṭa-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavita*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dvija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latā-pratāna* = *latā-santāna*, 'the spreading part of a creeper.' *Jatā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jatā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *pūritam*: K. *Sthānūr* = *śākhā-hīnas taru-skandhah*. *Abhy-arka-vimbam* = *śurya-maṇḍalābhīmukham*: K. The Mack. MS. has *adhyarka*, etc.

<sup>1</sup> *Kaṣṭam kṛichohhram tapo yasya sa tathoktah*: K.

<sup>2</sup> 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kaśyapa's

राजा । स्वर्गाद् अधिकतरं निर्दृष्टिस्थानम् । अमृतं<sup>१</sup> हृदम् इवावगा-  
ढोऽस्मि ।

मातलिः ॥ रघं स्नापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयमितो मया रघः । वयम् अयवतरामः ॥ तथा  
कृत्वा ॥ इत आयुष्मान् ॥ परिक्रम्य ॥ दृष्ट्वा नाम् अचभवताम् अवीणां  
तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राधान्याम् अग्निसेन दृष्टिर् उचिता सत्कल्पवृक्षे वने

तोये काञ्चनपद्मरेषुकपिश्रे धर्माभिषेकक्रिया ।

ध्यानं रत्नशिखातलेषु विबुधस्त्रीसन्निधौ संयमो

चत् काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस् तपस्यन्वमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of  
Swarga. Mandāra, however, may stand for the 'coral tree,' and 'swallow-wort.'

<sup>१</sup> *Amṛita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods,  
supposed to be a liquid substance distilled by the moon, who is thence called  
*amṛita-stūh*, 'nectar-producer,' *amṛitādhārah*, 'nectar-repository.'

<sup>२</sup> *Avatarishyati, iti śeṣah* : Ś. : i.e., Supply *avatarishyati*.

<sup>३</sup> '(The place) to which other sages aspire by (their) penances, (where  
there is) habitual [suitable, adequate] support of life by air in a grove in-  
which-the-kalpa-tree-is-found; (where there is) the performance of religious  
ablutions in water, brown with the dust of the golden lotus; (where there  
is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of  
the passions) in the presence of celestial nymphs; in (such a place as) this  
these (sages) are performing penance.' *Prānāndm vṛittih* = *jīvanam* : K. The  
Hindús imagine that supporting life upon air is a proof of the highest degree  
of spirituality to which a man can attain. *Sat-kalpa-vṛikṣhe* = *vidyamāna-  
kalpa-drume* : K. : = *vidyamāna-kalpa-tarau* : Ś., Ch. The Colebrooke MS.  
has *sankalpa-vṛikṣhe* : this use of *sat* is noticeable. *Śilā-tala*, 'the surface

Verse 176. ŚĀRḌŪLA-VIKRĪḌITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50,  
63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175.

मातङ्गिः । उत्सर्पिणी खडु महतां प्रार्थना ॥ परिक्रम्य । आकांक्षे ॥  
अये दृढशक्यः । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि ।  
दाद्यायस्या पतिव्रताधर्मम् अधिकृत्य दृष्टव्यं तत् तस्यै महर्षिपत्नीवदि-  
तायै कथयतीति ।

राजा ॥ कर्षे दत्ता ॥ अये । प्रतिपाद्यावसराः खडु मुनयः ।

मातङ्गिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले तावद्

of a stone slab or seat.' compare p. 76, l. 2. *Vibudha-stri* = *divyānganā* : K. *Sanyamah* = *niyatendriyatvam* : K. *Ēbhī sat-kalpa-vrikshatwādikair viśeshair ayam pradēśah swarga iti pratyate*, 'By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga.' K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthānam anye kānkshanti tasmīn swarga-pradēśe amī munayaś tāni phalāni pariśritya tapasyanti iti anena teshām mokṣārthitvam gamyate* : K.

<sup>1</sup> 'Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].' *Utsarpini* = *udgamana-śīlā* = *atīśayini* : K.

<sup>2</sup> As to *akāśe* and *kim bravīṣi* : see p. 96, note 3.

<sup>3</sup> 'Being questioned by *Dākṣāyini* [i.e., his wife Aditi, the daughter of Dakṣa ; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Mahārshis.' *Dākṣāyani* is a patronymic applicable to any of the daughters of Dakṣa. *Pativratā* : compare p. 241, l. 2. *Adhikṛitya* : see p. 4, note 5. *Maharshi*, 'a great saint' : this order of saint or sage was one step in advance of the *Rishi* or simple 'saint.' The classification of *Rishis* varies, but the following seems to be the usual gradation :—1. *Rishi* ; 2. *Maharshi* ; 3. *Paramarshi* ; 4. *Devarshi* ; 5. *Brahmarshi*. *Amara* mentions two other orders, *Kāṇḍarshis* and *Śrutarshis*. The *Rājarshi* was a mixed order : see p. 83, note 2.

<sup>4</sup> 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipādyavasarah* that a literal English translation is impossible. The other Devanāgarī have *pratipādyavasarah khalu prastāvah*.

<sup>5</sup> The *Aśoka* [Jonesia Asoka] is one of the most beautiful of Indian trees.

आसाम् आयुजान् । यावत्त्वाम् इन्द्रगुरवे निवेदयितुम् अमरा-  
न्वेषी भवामि ।

राजा । यथा भवान्मन्यते ॥ इति स्मितः ॥

मातलिः । आयुजान् । साधयाम्यहं ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाश्रये किं बाहो सन्धे दृष्टा ।

पूर्वावधीरितं मेघो दुःखं हि परिवर्तते ॥ १७० ॥

नेपथ्ये । मा खु चावलं करेहि । कचं गदो एष्व अन्तर्णो पकिदिं ।

नेपथ्ये । मा खलु चापलं कुरु । कचं नत एव आत्मनः प्रकृतिं ।

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an Aśoka-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

<sup>1</sup> 'Opportune time' is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. Kaśyapa was the reputed father of Indra.

<sup>2</sup> 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

<sup>3</sup> 'I expect not to (obtain my) desire; why, O arm, throbbeest thou (thus) vainly? For happiness formerly scorned turns to misery.' Kātavema observes that *manorathāya* is here equivalent to *manoratham prāptum*, and refers to Pānini's Sūtra ii., 3, 14. So *phalebhyo yāti* = *phalāni dhartum yāti*. As to the throbbing of the arm, and *nimittam śūchayitvā* [= *śakunam nirūpya*: K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalā-rūpam*, 'consisting of Śakuntalā': K. *Hī parivartate*: Kātavema has *viparivartate* and *sat parivartate*.

<sup>4</sup> 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare Ragh., iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gataḥ*: see p. 162, note 1 at end.

Verse 177. ŚLOKA OF ANUŠṬUP. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

राजा ॥ कर्षं दत्ता ॥ अभूमिर् दयम् अविनयम् । को नु खल्वेव  
निविध्यते ॥ शब्दानुसारेणावलोक्ष्य । यस्मिन् ॥ अये । को नु खल्वयम्  
अनुबध्यमानस्तपस्विनीभ्याम् अवाप्तसत्तो वासः ।

अर्द्धपीतकानं मातुर् आमर्दक्लिष्टकेशरं ।

प्रक्रीडितुं सिंहशिशुं वत्सात्कारेण कर्षति ॥ १७८ ॥

॥ ततः प्रविशति यद्यानिर्दिष्टकर्मा तपस्विनीभ्यां वासः ॥

वासः । जिम्ह सिङ्ग । दन्तादं दे गणदस्तं ।

वासः । जृम्हस्व सिंह । दन्तास्ते गणदिकाणि ।

प्रथमा । अविणीद । किं णो अपञ्चणिव्विसेसाणि सत्ताणि विप्प-  
प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्तानि विप्र-  
चरेसि । हन्त वड्ढइ दे संरम्भो । ठाणेकु इस्सिजणेण सव्वदमणोत्ति  
करोसि । हन्त वर्धते ते संरम्भः । खाने खलु अविजनेन सर्वदमन इति  
किदणामहेओसि ।

कृतनामधेयो ऽसि ।

राजा । किं नु खलु वास्ते ऽस्मिन् चौरस इव पुत्रे सिद्ध्यति मे

<sup>1</sup> 'This is no place for petulance [insolence]:' compare p. 271, line 7.

<sup>2</sup> 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamāna*: the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to,' very forcibly expresses the close attendance of a nurse upon a child.

<sup>3</sup> 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dng, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

<sup>4</sup> 'Why dost thou tease the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattvodni*: compare p. 54, note 4. *Nir-viśeśāni*: compare *suta-nirviśeśam nakulam*, 'the ichneumon dear to him as a son:' Hitop., l. 2721: and *mūshika-nirviśeśam*: Hitop., l. 2395.

मनः । नूनम् च न पश्यता मां वत्सलं चति ।

द्वितीया । एषा खु केसरिणी तुमं लङ्घेदि । जह से पुत्तचं ए

द्वितीया । एषा खलु केसरिणी तां लङ्घयति । यदि अस्माः पुत्तकं न  
मुञ्चेसि ।

मुञ्चसि ।

बालः ॥ सस्मितं ॥ अन्धरे । बलिअंक्खु भीदोन्दि ॥ इत्यधरं

बालः ॥ सस्मितं ॥ अहो । बलीयः खलु भीतोऽस्मि ॥ इत्यधरं  
दर्शयति ॥

दर्शयति ॥

राजा ।

महतस्तेजसो वीजं बालोऽयं प्रतिभाति मे ।

सुखिप्लावस्यया वक्रिर् एधापेच इव स्मितः ॥ १७८ ॥

प्रथमा । वच्छ । एदं बालमिदन्दचं मुञ्च । अवरं दे कीलणचं

प्रथमा । वत्स । एतं बालमृगन्त्रकं मुञ्च । अपरं ते क्रीडनकं  
दारुसं ।

दास्यामि ।

<sup>1</sup> 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vātsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

<sup>2</sup> *Langhayati* = *ākramati*: K. Compare page 97, note 1.

<sup>3</sup> Kāṭavama quotes a passage from the *Vasanta-rājya* to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darśana* = *adhara-prasādana* is [*andāra*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

<sup>4</sup> 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

Verse 179. ŚLOKA OF ANUSHTUPH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 177, 178.

वाल्मः । कर्त्रे । देहि ण ॥ इति हस्तं प्रसारयति ॥  
 वाक्चः । कुच । देहि ह्यं ॥ इति हस्तं प्रसारयति ॥  
 राधा । कथं चक्रवर्तिसदृशम् अथवेन धारयति । तथा ह्यस्य  
 प्रसोभ्यदुप्रसवप्रसारितो  
 विभाति आस्ययचिताङ्गुलिः करः ।  
 अस्यपचानरम् इद्वरानवा  
 नवोवया मिश्रम् इवैकपङ्क्तं ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).’ *Edhāpeksha* = *indhandni kankshini*: K. The Bengālī MSS. have *edhah-kshayah*.

<sup>1</sup> ‘The mark of an universal emperor:’ see p. 15, note 1, and p. 213, note 4.

<sup>2</sup> ‘His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.’ *Pranaya* = *prārthana*: Ś. *Jāla*, etc.; *Jāleśhu antareśhu grathitāḥ sanhatāḥ angulayo yaśya*: K. For *grathitāngulih* Śankara has *sanhatāngulih* = *sanślishtāngulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahā-purushatvam*]. He adds *jāla-pāda-bhujāviti nara-nārdyana-viśeṣaṇam uktam*, ‘webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyana.’ Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dvā-triṃśallakṣaṇopetaḥ*. The child’s fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, ‘having the fingers regularly marked with reticulated lines,’ or ‘having the fingers drawn together into (the form of) a bud.’ *Alakṣhya* [= *adr̥śya*: K.]: So read all the Devanāgarī MSS. excepting my own, which has *alakṣhya*, with the Bengālī; Śankara, however, has *alakṣhya*. *Patrāntaram* = *dala-vivaram*: K., Ś. *Iddha-rāgayā navoṣhaś*, etc.; *Usha*, ‘the dawn,’ is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rīg-veda i., 46, 1, *Eṣo uśā apūrvāyā vyūchohhati priyā divāḥ*. See also Rīg-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. VANĀSTHĀVILĀ (variety of JAGATĪ). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.



द्वितीया । सुव्वदे । ए सक्को एसो वाचामेत्तेण विरमाविदुं ।  
 द्वितीया । सुव्वते । न ब्रह्म एष वाचामाचेव विरमयितुं ।  
 गच्छ । मम केरुण उडए मक्कण्डेअस्स इसिकुमारअस्स वल्लचिन्तिदो  
 नच्छ । मदीये उटजे मार्कण्डेयस्स चविकुमारस्स वर्णचिन्ति  
 मित्तिआमोरओ चिट्ठदि । तं से उव्वहर ।  
 मृत्तिकामयूरस् तिष्ठति । तम् अस्स उपहर ।

प्रथमा । तह ॥ इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

शालः । इमिणा एव दाव कीलिसं ॥ इति तापसीं विलोक्य  
 शालः । अनेन एव तावत्क्रीडयिष्यामि ॥ इति तापसीं विलोक्य

हसति ॥

हसति ॥

राजा । स्मृयामि खलु दुर्ललितांयास्मै ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jard* from *jaras*; nom. *jard*, *jarasau*, *jarasah*; instr., *jarasā*, *jardbhyām*, *jardbhiḥ*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śāṅkara: *ushah-pratyushasi klīvam pihaprasvāntu* [? *pihprasvāntu*: Ch.] *yoshatīti koshah*. Kāṭavema explains *navośasā* as a Bahuvrīhi, 'by the early-dawned one: ' *Navam usho yasyāśā śā navośā prātaḥsandhyā tayā bhinnam vikaṣitam*. As to *pankajam*: see p. 212, note 3.

<sup>1</sup> This pleonastic word, according to Lassen [Instit. Prāk., p. 118] is derived from the Sanskrit *kṛite*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

<sup>2</sup> 'I have a great fancy for this unmanageable (child).' *Durlalita*, i.e., *durlabham īpsitam yasya* [Ś.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kāṭavema reads *durlasitāya* and interprets by *dhūrtāya*, 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lālita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśī, Act II., the king complains that his eye-sight has become *durlalitam*, i.e., 'difficult

आसद्यदन्तमुकुलान् अभिमित्तहासैर्

अव्यक्तवर्णैरमलीयवचःप्रवृत्तीन् ।

अह्लाअद्यप्रणयिन्स्तनयान् वदन्तो

धन्याश्च तदङ्गरजसा मखिनीर्भवन्ति ॥ १८१ ॥

तापसी । होदु । ए मं अत्र गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी । भवतु । न माम् अत्रं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्य इसिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्रं मुख । एहि  
को ऽच अषिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रं मुख । एहि

to be pleased,' 'fastidious' by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu chakshur na badhnāti dhṛitīm tad-angandloka-durlalitam*. The Scholiast there explains the word by *dur-āgrastam*. In the *Sāhit.-darp.*, p. 193, line 1, the following is cited from the *Mahābh.*: *Dhik dhik śūta kim kṛitavān asi vatsasya me prakṛiti-durlalitasya*, where *durlakita* is explained by *durvilasita*.

<sup>1</sup> 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, alightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accent, are soiled by the dust of their (infantine) limbs!' *Ālakshya*: *ā* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prārthakāh*: Ś., Ch. *Malini*; the Bengālī have *parushi*. This is the verse with which Chézy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

<sup>2</sup> 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the *Sāhit.-darp.* [p. 179, line 16] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamaistu kumdrakah*. They do not seem to be so restricted, as in the 5th. Act the Bengālī MSS. make Gautamī address the king himself as *bhadra-mukha*; and Kātavema extends the application of both terms to

Verse 181. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170.

दाव । मोएहि इमिणा दुम्भोअहत्यगाहेण डिम्भलीलाए वाहीअ-  
तावत् । मोचच अनेन दुर्मोचहस्यपाहेच डिम्भलीलया वाध-  
माणं बालमिदन्द्रं ।  
मानं बालमनेन्द्रकं ।

राजा ॥ उपगम्य । वक्षितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविद्वद्भूतिना

संघमः किमिति ज्ञानमस्त्वया ।

सत्त्वसंयमसुखो ऽपि दूष्यते

कृत्स्नसर्पशिशुमेव चन्दनं ॥ १८२ ॥

तापसी । भद्रमुख । ए ऊ अत्रं दसिकुमारत्रां ।

तापसी । भद्रमुख । न खलु अयम् अविशुमारः ।

any mānya, honorable person : *Bhadra-mukheti mānyasyāmantrāṇe yathoktam saumya bhadra-mukheteyevam mānyo rājnah suto vā.*

<sup>1</sup> 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mrigendram* : the Mackenzie, *miindam*.

<sup>2</sup> 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree by the young of the black serpent?' *Āsrama-viruddha* : compare p. 37, l. 9. *Sanyamah* = *śamah* : K., 'a vow to forbear hurting animals.' *Kim iti* = *kimartham* : K. : *iti* is frequently thus joined with *kim* : compare p. 71, l. 1. *Janmanas* = *janmano hetoh* : K. So *prabhava* = *janma-hetu* : p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengālī MSS. have *janmadās* and *sanyamī* agreeing with it. *Sukho* : the Mackenzie and Kātavema have *guno* [= *dharma* : K.] *Chandanam* : as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood : 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. RATHODDHATĀ (variety of TRISHṬUBH) containing eleven syllables to the half-line, each half-line being alike.

— — — — — — — — — — ॥

राजा । आकारबद्धं चेष्टितम् हवास्त कथयति । ज्ञानप्रत्यक्षात्  
तु वचम् एवन्तर्किणः ॥ यथाभ्यर्चितम् अनुतिष्ठन् बालस्यार्द्रम् उपलभ्य ।  
आत्मगतं ॥

अनेन कस्यापि कुलादुरेव

सृष्टस्य गात्रेषु सुखं ममैवं ।

कां निर्हति चेत्तसि तस्य कुर्याद्

वस्त्राचमन् अङ्गात् कृतिनः प्रहृष्टः ॥ १८३ ॥

तापसी ॥ उभौ निर्वर्ण्य ॥ अक्षुरिअं अक्षुरिअं ।

तापसी ॥ उभौ निर्वर्ण्य ॥ आसुख्यम् आसुख्यं ।

राजा । आर्ये । किमिव ।

तापसी । इमस्स बालअरूवस्स देवि संवादिणी आकिदित्ति वि-

तापसी । अस्स बालकरूपस्स ते ऽपि संवादिनी आकृतिरिति वि-  
न्हाविदस्मि । अपरिददस्सवि दे अप्पडिलामो संवुत्तोत्ति ।

स्नापितास्मि । अपरिचितस्नापि ते ऽप्रतिबोमः संवृत्त इति ।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities :’ *Hitop.*, verse 162, ed. Johnson.

<sup>1</sup> ‘His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].’ *Kathayati*: compare p. 224, line 2.

<sup>2</sup> ‘Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!’ Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versa*. Compare the parallel passages in the 5th Act of the *Vikramorvasí*, and the following from the *Mahábh.*: *Putra-sparśát sukhatarah sparśo loka na vidyate. Angát*: some MSS., including my own, have *ankát*, ‘from whose loins.’ *Kṛitinaḥ* = *bhāgyavataḥ*, ‘fortunate.’ *Kṛití* is properly ‘one who has accomplished the desire of his heart.’

<sup>3</sup> ‘The speaking-resemblance of form;’ ‘la ressemblance parlante :’ Chézy.

Verse 183. *UPAJÁTI* OF *ÁKHYÁNAKÍ* (variety of *TRISHṬUBH*). See Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.

राजा ॥ वासम् उपखासयन् ॥ न चेन् मुनिकुमारोऽयं । अथ  
कोऽस्य अपदेशः ।

तापमी । पुरुवंशी ।

तापसी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्त्यो मम । अतः खलु मदनुका-  
रिणम् एनम् अचभवती मन्यते । अस्मेतत् पौरवाणाम् अन्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं

चितिरचार्यम् उग्रन्ति ये निवासं ।

निवर्तकचित्तव्रतानि पश्चात्

तदमूलानि गृहीभवन्ति तेषां ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एव विषयः ।

<sup>1</sup> *Upadlayan*, 'fondling:' see p. 289, note 2. *Vyapadésah*, 'family:' see page 204, note 2.

<sup>2</sup> 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [i.e., control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasādihikeshu*: the Bengálí MSS. have *sudhāsīteshu*, 'white with stucco or chunam.' *Usanti* [3d pers. pl. pres. of *vās*] = *ichchhanti*: Ś. = *vāncchanti*: K. *Taru-mūlāni*: so Manu enjoins that the hermit is to be *vijitendriyo dhardāyo vriksha-mūla-niketanah*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

<sup>3</sup> 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradésah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

तापसी । जह भद्रमुखो भणादि । अच्छरासम्बन्धेण इमस्स जणणी  
तापसी । यथा भद्रमुखो भवति । अक्षरः सम्बन्धेन अस्स जणनी  
एत्थ देवगुरूणो तवावणे पसूदा ।

अथ देवगुरोश्च तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ इत्तं द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥  
अथ वा तपभवती किमास्स राजर्षेः पत्नी ।

तापसी । को तस्स धम्मदारपरिच्चाइणो णाम सङ्कीर्तितुं चिन्ति-  
तापसी । कस् तस्स धर्मदारपरित्यागिणो नाम सङ्कीर्तितुं चिन्त-  
स्सदि ।

चिन्तति ।

राजा ॥ खनतं ॥ इत्थं खलु कथा माम् एव सङ्गीकरोति । अदि  
तावद् अस्स भिक्षोर् मातरं नामतः पृच्छेत् ॥ विचिन्त ॥ अथवा ।  
अन्याथः परदारपृच्छायापारः ।

तापसी ॥ प्रविश मृन्मयूरहस्ता ॥ सव्वदमण । मउन्दलावणं पेक्ख ।

तापसी ॥ प्रविश मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावणं प्रेचस्स ।

बालः ॥ सदृष्टिचेपं ॥ कहिं वा मे अन्मा ।

बालः ॥ सदृष्टिचेपं ॥ कुच वा मे अन्मा ।

उभे । णामसारिस्सेण वञ्चिदो माउवच्छलो ।

उभे । नामसादृशेण वञ्चितो माहवत्थलः ।

<sup>1</sup> 'In consequence of her relationship to a nymph.' *Dova-guros = Kās-yapasya.*

<sup>2</sup> So reads the Mackenzie MS. The others *tarhy andryah para-dāra-vyavahdrah.*

<sup>3</sup> *Śakunta = pakshin*, 'a bird.' By joining it with *ldvanyam*, the hermitess unconsciously pronounces *Śakuntalā*. *Śakuntasya pakshino ldvanyam. Śakunta-ldvanyam īlōshenā Śakuntalā-śabdah uktah*: Schol. Chézy.

<sup>4</sup> For *ambā* (the reading of the Mackenzie MS., supported by K.) some have *ajjā* for Sanskrit *ajjukā*, and again, subsequently, *ajjā* for *ajjukā*, where Kāṭavema has *ajjā* for *dryakā* or *dryā*. I have everywhere followed Kāṭa-

द्वितीया । वच्छ । द मस्त मित्तिआमोरअस्स रस्सत्तणं देक्खत्ति  
द्वितीया । वत्थ । अस्स म्भत्तिकामयूरकस्स रस्सत्तं पप्पेति  
भण्हामि ।

भण्हितो ऽसि ।

राजा ॥ आत्मगतं ॥ किं वा ब्रह्मण्येत्यस्य मातुर् आख्या । यन्ति  
पुनर् नामधेयसादृश्यानि । अपि नाम मृगहृन्निवेव नाममात्रप्रस्था-  
वो मे विषादाय कल्पते ।

बालः । अज्जण । रोअदि मे एमा भद्दमोरआ ॥ इति क्रीडन-  
बाणः । आर्यके । रोचते मे एष भद्रमयूरकः ॥ इति क्रीडन-  
कम् आदत्ते ॥

कम् आदत्ते ॥

प्रथमा ॥ विलोक्य । मोद्वेगं ॥ अहं ह । रक्ताकरण्डअं मे मणि-  
प्रथमा ॥ विलोक्य । मोद्वेगं ॥ अहो । रक्षाकरण्डकम् अस्स मणि-  
वन्धे ण दामदि ।

वन्धे न दृश्यते ।

vema in rejecting *ajjuka*, as, according to Amara [I., 1, 7, 11] and *Sāhit-*  
*darpa*. [p. 179 at end], this word, in theatrical language, is applied only to  
a *vesyā* or harlot.

<sup>1</sup> 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is  
destined to (cause) me bitter-disappointment.' *Mriga-trishnikā*: see p. 250,  
note 1 at end. *Nāma-mātra-prastāvo* may mean 'the occasion of a mere  
name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.'  
*Kalpato*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5,  
p. 260, l. 12.

<sup>2</sup> A peacock, whether living or in the form of a toy, seems to have been a  
favourite play-thing. So the boy in the fifth Act of the *Vikramorvāśī*: *yah*  
*suptavān madante tam me jāta-kalpam preshaya śikhinam*. For *ārya* the  
Bengālī have *antika*. *Antikā* = *bhagini jyeshthā* = *dhātṛi*: Ś.

<sup>3</sup> 'The amulet,' 'the talisman,' lit., the guardian casket, the magical  
casket. One sense, however, of *karandaka* is 'a kind of plant,' or 'herb:'

राजा । अक्षम् अक्षम् आवेनेन । नन्दिदम् अक्ष सिंहश्रावविम-  
र्दात्परिभ्रष्टं ॥ इत्यादातुम् द्रष्टति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कचं गहिदं ऐषा ॥

उभे । मा खलु मा खलु । एतद् अविशम्भ कचं गृहीतम् अनेन ॥  
इति विस्मयाद् उरोनिहितहस्तो परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिविद्धाः स्मः ।

प्रथमा । सुण्णदु महाराजो । एमा अवराजिदा णाम ओसही  
प्रथमा । इण्णोतु महाराजः । एवा अपराजिता नाम औषधिर्  
इमस्स जादकम्मसमए भअवदा मारीएण दिस्सा । एदं किल मादा-  
अस्स जातकर्मसमये भगवता मारीसेन दत्ता । एतां किल माता-  
पिदरो अप्पाणं च धक्खिअ अवरो भूमिपडिदं ण मेण्हादि ।  
पितराव् चात्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अर्थं गृह्णाति ।

प्रथमा । तदो तं सण्णो भविअ दंसद ।

प्रथमा । ततस्त्वं सर्पो भूत्वा द्रष्टति ।

राजा । भवतीभ्यां कदाचिद् अस्माः प्रत्यचीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karandaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. *Kātavema* explains it by *rakshā-ghṛitika* [? *gutika*], 'a magical ball.' Some of the Bengālī have *rakshā-kāndo*; Sanskara and Chandra-ś., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

<sup>1</sup> 'This herb, called *aparājita* [unconquered, invincible], was given by his reverence Kāśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparājita*, compare p. 286, note 2. The *jāta-karma* is the fourth of the twelve Sanskāras, or purificatory rites, described in *Manu* [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

<sup>2</sup> *Attha* must here be equivalent to *yadi tu*, 'supposing now.'



उभे । अणेअसो ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं  
नाभिनन्दामि ॥ इति बालं परिख्यजते ॥

द्वितीया । सुव्वदे । एहि । इमं वुत्तन्तं णिअमव्वाबुडाए सउन्द-  
द्वितीया । सुव्वते । एहि । इमं वुत्तन्तं नियमव्याप्तताथे शकुन्त-  
लाए निवेदेन्द ॥ इति निष्क्रान्ते ॥

साथै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुच्च मं । जाव अम्माए सआमं गमिस्सुं ।

बालः । मुच्च मां । यावद् अम्मायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । ममक्खु तादो दुस्सन्दो । ए तुमं ।

बालः । ममखलु तातो दुखन्तः । न त्वं ।

राजा ॥ सस्मितं ॥ एष विवाद एव प्रत्याययति ।

॥ ततः प्रविशत्येकवेणीधरा शकुन्तला ॥

शकुन्तला । विआरकालेवि पकिदित्थं मव्वदमणस्स ओसहिं  
शकुन्तला । विकारकाले ऽपि प्रकृतिस्सां सर्व्वदमनस्स औषधिं  
सुणिअ ए मे आमा आमि अत्तणो भाअहेएस्स । अह्वा जह मा-  
अुत्वा न मे आशा आसीद् आत्मनो भांगधेयेषु । अथवा यथा सा-

<sup>1</sup> 'Even this contradiction convinces me.' *Pratydyayati*, 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

<sup>2</sup> Compare Megh., verse 90 [*sārayanti eka-venīm kareṇa*], and verse 98 [*abala-veni-mokṣhotsukāni*]. The Hindú women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

<sup>3</sup> 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakṛiti*, 'the natural form or state,' as opposed to *vikāra*, compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

<sup>4</sup> 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

एतदीए आचक्खिदं । तह सम्भावोअदि एदं ।

नुमत्या आचष्टं । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । मेयम् अचभवती शकुन्तला ।

वैषा

वसने परिधूसरे वसाना

नियमचाममुखी धृतैकवेणिः ।

अतिनिष्करुणस्य शुद्धशीला

मम दीर्घं विरहव्रतं विभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ एषकु अज्जउत्तो

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ नखसु आर्य्यपुत्र

<sup>1</sup> Compare page 262, lines 10 and 12.

<sup>2</sup> 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut. : see p. 158, note 1, and compare *vasasi* in *Mṛichohhakati*, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in Bhatti, iii., 20, *manorame vāstre*, which, in one commentary, is rendered by *manoramam vastra-dvayam*, and, in the other, by *choto-hārini vāstre*. *Pari-dhūsare*: as the preposition *d* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *σύν* in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *samāpti*, 'completion,' *pari-samāpti*, 'entire completion,' *sampūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled,' *san-śuṣhka*, 'dried up,' *pari-śuṣhka*, 'quite dried up; *dpāṇḍu*, 'palish,' *pari-pāṇḍu*, 'very pale,' *pari-śrānta*, 'completely wearied, etc., etc. *Dhṛitaiḥka-veni*: see p. 297, note 2. Śankara and Chandra-śekhara quote the following from Bharata: *amalāwavadhāraṇam* [? *amala avadhāraṇam*: Ś.] *alakāṇḍam cha kalpanam anulepana-saṅskāram na kuryāt pathikāṅgaṇā* ['a woman whose husband is absent on a journey:'] compare p. 230, note 1]; *pāṇḍu-ḥhāyā kṛṣṇa-tanur veni-yuta-śiroruhā lambālakā dīna-veśā vibhūṣhaṇa-vivaryitā*.

विश्र । तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसं-  
इव । ततः क एष इदानीं छतरखामङ्गलं दारकं मे गाचसं-  
सग्गेण दूसेदि ।

सर्गेण दूषयति ।

वालः ॥ मातरम् उपेत्य ॥ अम्ब । को एसो पुरिसो मं पुत्तेत्ति

वालः ॥ मातरम् उपेत्य ॥ अम्ब । क एष पुरुषो मां पुतेति  
आलिङ्गति ।

आलिङ्गति ।

राजा । प्रिये । कौर्यमपि मे त्वयि प्रयुक्तम् अनुकूलपरिणामं संह-  
तं । यद् अहम् इदानीं त्वया प्रत्यभिज्ञातम् आत्मानं पश्यामि ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । समस्सस समस्सस । परि-  
शकुन्तला ॥ आत्मगतं ॥ इदय । समाचसिहि समाचसिहि । परि-  
चत्तमच्छरेण अणुअम्पिदन्दि देव्वेण । अज्जउत्तोक्खु एसो ।  
त्यक्तमत्सरेण अनुकम्पितास्मि दैवेन । आर्यपुत्रः खलु एषः ।

राजा । प्रिये ।

स्मृतिभिन्नमोहतमयो दिव्या प्रमुखे खितासि मे समुखि ।

उपरागान्ते शशिनः समुपगता रोहिणी द्यौर्गं ॥ १८६ ॥

<sup>1</sup> 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.'  
As to *ārya-putra* in the preceding line, see p. 196, note 3.

<sup>2</sup> The feminine *ambā* makes its vocative *amba*, by special rule.

<sup>3</sup> 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohini has been (again) brought to an union with the moon.' *Dishtyā* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakspeare's 'Now fair befall thee!' I have preferred to regard it here as an adverbial instrum. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Uparāga*: the following is the Hindú

Verse 186. *ĀRYĀ or GĀTHĀ. See Verse 2.*

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

शकुन्तला । जेदु जेदु अज्जउत्तो ॥ इत्यर्द्धोक्ते वाचकण्ठी वि-  
शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यर्द्धोक्ते वाचकण्ठी वि-

रमति ॥

रमति ॥

राजा । सुन्दरि ।

वाच्येण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।

यत्ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥

बालः । अम् । को एमो ।

बालः । अम् । क एषः ।

notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Ráhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohini*: as to the love of the moon for Rohini, the fourth lunar constellation, see p. 113, note 2.

<sup>1</sup> Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Vāshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

<sup>2</sup> 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-sabda*, the word 'Victory!' i.e., *jayatu* or *vijayī-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskāram*, so reads the Taylor MS.; the others have *asanskāra*, which violates the usual caesura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pātaloshttha*, and it is a question whether *sanskāra* can ever mean 'paint.' Some of the Bengálí, and

Verse 187. ŚLOKA OF ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179.

शकुन्तला । वच्छ । दे भाअहेआइं पुच्छेहि ।

शकुन्तला । वत्स । ते भागधेयानि पृच्छ ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य<sup>१</sup> ॥

सुतनु दद्यात् प्रत्यादेशव्यलीकम् अपैत ते

किमपि मनसः सम्बोहो मे तदा बलवान् अभूत् ।

प्रबलतमसाम् एवमायाः शुभेषु हि वृत्तयः

सजमपि शिरस्सन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ १८८ ॥

शकुन्तला । उट्टेदु अज्जउत्तो । णूणं मे सुअरिअप्पडिबन्धअं

शकुन्तला । उन्निष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं

पुराकिदं तेसु दिअहेसु परिणाममुहं असि । जेण साणुक्कोसोबि  
पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्कोशो ऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and Chandra-śekhara, read *asanskārāl lōḍlakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshṭha-puta*, 'the covering of the lip;' so *akshi-puta*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshṭha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *pāṭaloṣṭham mukham priye*.

<sup>१</sup> Sankara quotes the following from Bharata: *Kḍkubhīh prañipātāis cha bhāgya-nindādhīhis tathā, evam kṛite cha narinām puruṣho 'ti-priyo bhavet*.

<sup>२</sup> 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyālikam* = *apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengālī MSS. have *upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachantya-rūpam yathā syāt*, 'in a manner not to be explained:' Ś. *Tadā* = *pratyāśā-kāle*, 'at the time of repudiation.' *Prabala-tamasām, prabalam ajñānam yesham te tathoktāh*: K. According to the Hindū philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattva*, 'excellence' or

Verse 188. HARINĪ (variety of ATYASHTĪ). See Verse 66, 99.

अज्जउत्तो मइ विरसो संवुत्तो ॥ राजोत्तिष्ठति ॥ अह कहं अज्ज-  
आर्यपुत्तो मयि विरसः संवुत्तः ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-  
उत्तेण सुमरिदो दुक्खभादं अत्रं जणो ।  
पुत्तेण स्यतो दुःखभागी अयं जनः ।

राजा । उद्धृतविवादं शृणुः कथयिष्यामि ।

मोक्षान् मया सुतन् पूर्वम् उपेक्षितस्ते

द्यो वाच्यविन्दुर् अधरं परिबाधमानः ।

तं तावद् आकुटिलपञ्चविषयम् अथ

वाच्यं प्रमृज्य विगतानुश्रयो भवेयं ॥ १८६ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubhoshu* = *sat-karmanu*, 'in auspicious matters:' *Ś. Vṛttayah* = *vyavahārāḥ*: *Ś. Dhanoti* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

<sup>1</sup> 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purā-kṛitam*, i.e., *janmāntara-karma*, *Ś.*: see p. 185, note 3 at end. *Parindma-mukham* [*parināṭābhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parindma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'] has here the sense of 'tending towards,' 'being about,' 'being on the point.'

<sup>2</sup> Compare p. 272, l. 8; and *uddharen no hṛdaya-sālyam* in Vikram., Act 1.

<sup>3</sup> 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Pūrvam*, i.e., *pratyaddēsa-*

Verse 189. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अञ्जउत्त । एदं तं अङ्गुलीअञ्च ।

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुच । एतत्तद् अङ्गुलीयकं ।

राजा । अस्माद् अङ्गुलीयोपलब्धात् खलु स्यतिर् उपलब्धा ।

शकुन्तला । विसमं किदं णेण । जं तदा अञ्जउत्तस्स पच्चाअण-

शकुन्तला । विषमं हतम् अनेन । यत्तद् आर्यपुचस्स प्रत्याचन-

काले दुल्लहं अमि ।

काले दुर्लभम् आसीत् ।

राजा । तेन स्रुतुसमवायचिह्नं प्रतिपद्यतां लता कुंसुमं ।

शकुन्तला । ए मे विस्समामि । अञ्जउत्तो एव्व णं धारेदु ।

शकुन्तला । न अस्मी विस्समामि । आर्यपुच एव एणद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिंश्या । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्  
वर्धते ।

राजा । अभूत्सम्पादितस्त्रादुफलो मे मनोरथः । मातले । न

*veldādm. Paribādhamāna = pīdayan : Ś. Ākuṭīla: compare dāmra, p. 228, l. 5, and p. 298, note 2. Vigatānuśayo = apagata-pāśchāt-tāpo. For vāshpa in the fourth line, some of the Bengālī have kūnto, unsupported by any of the Devanāgarī MSS. The repetition of vāshpa seems at first unnecessary, but not if it be borne in mind that vāshpa is, appropriately, the moisture in the eye, and vāshpa-vindu, the tear-drop when it has left the eye: see p. 169, note 2 in middle.*

<sup>1</sup> A noun formed from the causal verb explained in p. 297, note 1.

<sup>2</sup> 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samdgamāśana*, and Sankara *ritu-sangama-sūchakam*.

<sup>3</sup> *Dishtyā*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आसन्नखलेन वृत्तान्तः स्थात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं । एताद्युज्जान् । भग-  
वान् मारीचस्ते दर्शनं वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पुत्रः । तां पुरस्कृत्य भगवन्तं  
द्रष्टुम् इच्छामि ।

शकुन्तला । हिरिआमि अञ्जउत्तेण सह गुरुसमीपं गन्तुं ।

शकुन्तला । जिह्मेमि आर्यपुत्रेण सह गुरुसमीपं गन्तुं ।

राजा । अप्याचरितव्यम् अभ्युदयकालेषु । एषेहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्द्धम् आसनस्थो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अययायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत्कोटिमत्कुलिशम् आभरणं मन्धोनः ॥ १८० ॥

<sup>1</sup> *Ākhaṇḍala* is one of a class of epithets [such as *puran-dara*, *bala-bhit*, *giri-bhid*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

<sup>2</sup> 'Allows thee a sight (of him),' i.e., 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

<sup>3</sup> 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantavyam* for *dcharitavyam*.

<sup>4</sup> 'O *Dākshāyini* [i.e., *Aditi*: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-sīrasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *sāgram* = *tikṣnam*. *Kulīśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 88, 91, 93, 94, 95, 100, 104, 105, 106, 123, 124, 144, 148, 152, 157, 163, 170, 181, 189.



अदितिः । सम्भावणीआणुभावा मे आकिदी ।

अदितिः । सम्भावणीयानुभावा अस्य आदितिः ।

मातलिः । आयुष्मन् । एतौ पुत्रप्रीतिपिण्डमेन चक्षुषा दिवौकसां  
पितराव् आयुष्मन्तम् अवलोकयतः । ताव् उपसर्प ।

राजा । मातले । एतौ

प्राङ्गर् द्वादशधास्त्रितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।

यस्मिन् आत्मभुवः परोऽपि पुरुषश्चक्रे भवायासद्

द्वन्द्वं दक्षमरीचिसम्भवम् इदं तत् सष्टुर् एकांतरं ॥ १८१ ॥

<sup>1</sup> 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

<sup>2</sup> 'With an eye that betrays [betokens] affection for (thee as for) a son.' *Piṣuna*: compare p. 278, line 5.

<sup>3</sup> 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marīchi, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Vishnu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādaśādhā*: there are twelve Ādityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Vishnu and Indra are reckoned among them. The other ten, according to the Vishnu-purāṇa [p. 234], are Dhātṛi, Aryamat, Mitra, Varuṇa, Vivaswat, Pūshan, Parjanya, Anśu, Bhaga, and Twashtṛi; but the names of the Ādityas vary in the other Purāṇas. *Tejasah*, i.e., *sūryātmakasya*, 'consisting of the sun': K. = *sūryasya*: Ś. = *ādityasya*: Schol. Chézy. *Bhuvana-trayasya*, i.e., *swarga-martya-pātālaya*: Ś. [see p. 314, note 3]. *Yajna-bhāgēśwaram* may simply mean 'the lord of a share of (every) sacrifice'; it seems, however,

Verse 191. ŚĀNDŪLA-VIKRĪPTA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रक्षिपत्य ॥ उभाभ्यामपि वासवानुयोज्यो दुःखन्तः प्रक्ष-  
मति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वच्छ । अप्पडिरहो होहि ।

अदितिः । वत्स । अप्रतिरहो भव ।

likely that *yajna-bhāga* is here synonymous with *kratu-bhuj*, 'a god,' though *yajna-bhāj* would be the more usual form. *Ātma-bhuvah* [abl. case from *ātma-bhū*] = *swayambhuvah* = *brahmanah* : K., Ch. *Paro* = *śreshṭho*. *Purusha* = *Vishnu* : K. : = *Nārāyaṇa* : Ś., Ch. *Bhavāya* = *janmano* : K. = *avatārāya* : Ś. *Āspadam* = *pratiśṭhām* = *sthitim* : K., Ś. *Upendradvātrāsyā kārānam uktam bhavati* : K. *Dvandvam* = *mithunam* = *stri-punsayor yugalam*. *Srashtur* = *Brahmanah* : K., Ś. *Ekāntaram* = *ekāntaritam* : Ś. *Ekah purushah antaram vyavadhānam yasya tat tathoktam*. *Brahmano Marichih, Maricheh Kāśyapah, Brahmano Dakshah, Dakshād Aditir iti ekāntaram* : K. *Ekah purusho antaram antardhānam yasya tad dvandvam* : Chézy. As Kāśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marichi and Daksha, their parents and his children : see p. 280, note 1. Vishnu, as Nārāyaṇa, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishnu, or the Preserver, he became incarnate in various forms, and chose Kāśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra,' (or *Indrānuja, Indravaraja*) 'Indra's younger brother' [according to some identified with *Kṛishṇa*], and in his Vāmana, or Dwarf-Avatāra : see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishnu identify him with Nārāyaṇa and with Brahma, and name him Mahā-purusha, Purushottama, i.e., 'the supreme spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the Vaishnavas.

<sup>1</sup> *Ubhābhyām* [dat. dual.], i.e., *Aditi-Marichābhyām* : Ś. *Vāsavadnuyojyo* = *Indrdjñā-kāri*, 'Indra's servant' : Ś. The Bengālī MSS. have *vāsava-niyojyo* : compare p. 273, line 4.

<sup>2</sup> 'An invincible hero' : see p. 177, line 8, note 2 in middle.

शकुन्तला । दारअसहिदा वो पादवन्दणं करेमि ।

शकुन्तला । दारकसहिता वां पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशोर् अन्या न ते योग्या पौलोम्या सदृशी भव ॥ १८९ ॥

अदितिः । जादे । भक्तुणो बज्जमदा होहि । अवस्सं दीहाज्ज

अदितिः । जाते । भर्तुर् बज्जमता भव । अवस्सं दीर्घायुर्

वच्छओ उहअकुलणन्दणो होदु । उवविसह ।

वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम् अभित उपविशन्ति ॥

मारीचः ॥ एकेकं निर्दिशन् ॥

दिश्या शकुन्तला साध्वी सदपत्यम् इदं भवान् ।

अद्भ्या विन्नं विधिश्चेति चित्तयं तत् समागतं ॥ १९३ ॥

<sup>1</sup> '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulom!': see p. 272, note 2 at end. As to *Ākhaṇḍala*, see p. 304, note 1.

<sup>2</sup> As to the title *Prajāpati*, see p. 280, note 1.

<sup>3</sup> 'All hail! the virtuous Śakuntalā, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishtyā*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guṇa-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitācharanam*, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. A parallel passage occurs in Ragh., ii., 16: *Babhau sā tena śraddheva sākshā vidhinopapannā*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. ŚLOKA or ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. ŚLOKA or ANUSHTUBH. See preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो  
ऽपूर्वः खलु वो ऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

वनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोर् अयं क्रमश्च

तव प्रसादस्य पुरस्तु सम्पदः ॥ १६४ ॥

मातलिः । एवं विधातारः प्रसीदन्ति ।

राजा । भगवन् । इमाम् आश्चाकरीं वो गान्धर्वेण विवाहविधि-

<sup>1</sup> 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Sankara gives the following interpretation: *Śakuntalā-prāpakam bhavad-darśanam bhaviṣyati iti evam mamdbhipretam āstī, tāvat prabhāvāt darśana-pūrvam nirvyūḍham. Tathā cha naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhāvah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvah*.

<sup>2</sup> 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: Ś. *Sampadaḥ* [nom. pl.] = *abhishta-siddhiḥ*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhiḥ* in the previous clause.

<sup>3</sup> 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati*: see p. 280, note 1.

<sup>4</sup> See page 127, note 4, and page 134, line 4.

Verse 194. VANSASTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174, 180.

नोपयम्य कस्यचित्कालस्य बन्धुभिर् आनीतां स्यतिश्रैथिस्त्रात् प्रत्या-  
दिशन् अपराद्धो ऽस्मि तच्चभवतो युष्मत्सगोचस्य कंसस्य । पश्चाद्  
अङ्गुलीयकदर्शनाद् ऊढपूर्वां तदुदितरम् अवगतो ऽहं । तच्चिचम्  
इव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे

तस्मिन् अतिक्रामति संग्रयः स्त्रात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिस्

तथाविधो मे मनसो विकारः ॥ १६५ ॥

मारीचः । वत्स । असम् आत्मापरार्धशङ्कया । ससोहो ऽपि  
त्वय्यनुपपन्नः । श्रूयतां ।

राजा । अवहितो ऽस्मि

मारोचः । यदैवाप्सरसीर्यावतरणात् प्रत्यक्षवैकल्यां शकुन्तलाम्

<sup>1</sup> *Kasyachit kálasya*, i.e., *kasminśchit kálo*: Ch.

<sup>2</sup> Called *Káśyapa* as being of the race of *Káśyapa*: see p. 22, note 1.

<sup>3</sup> 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e., My mind has passed through similar transitions. Thus, as *Kāṭavema* observes, when *Dushyanta* first saw *Śaktin-talā*, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rūpe*, i.e., *samaksha-vidyamāna-rūpe*: Ch. *Paddni* = *pada-chihndni*: Ch. *Vikārah* = *svarūpdnyathā-bhāvah*: Ś. May not *sanśayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

<sup>4</sup> The Mackenzie MS. and my own have *aparādha*; the others, *apachāra*.

<sup>5</sup> 'After [in consequence of] her descent to *Apsaras-tīrtha*:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tīrtha* = *sachi-*

आदाय मेनका दाक्षायणीम् उपगता । तदैव ध्यानाद् अवगतो ऽस्मि ।  
दुर्वाससः शपाद् इत्थं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा  
नान्यथेति । स साधम् अङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छ्रासं ॥ एष वचनीयान् मुक्तो ऽस्मि ।

शकुन्तला ॥ खगतं ॥ दिष्टिम्ना । अकारणपञ्चादेशी ए अज्जउत्तो ।

शकुन्तला ॥ खगतं ॥ दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः ।  
ए ज्ञ सत्त अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो वि-  
न खलु ग्रंथं आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शपो वि-  
रहसुखहिअआए ए विदिदो । जदो महीहिं मन्दिट्ठन्दि । भत्तुणो  
रहसून्त्यहदंथया न विदितः । यतः सखीभ्यां सन्दिष्टास्मि । भर्तुर्  
अङ्गुलीयकं दंमइट्ठञ्चि ।

अङ्गुलीयकं दर्शयितव्यमिति ।

मारोचः । वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया  
मन्युः कार्यः । पश्य ।

शपाद् असि प्रतिहता स्मतिरोधकृत्वे

भर्तृपेततमसि प्रभुता तवैव ।

*tirtha* : see p. 205, l. 2. Menakā was Śakuntalā's mother : see p. 43, l. 10.

<sup>1</sup> 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvāsas* : see p. 137, note 2. *Tapasvini* = *anukampyā* : Ś. [compare p. 246, l. 4.] *Saha-dharma-chārini* = *pativrata* : Ś.

<sup>2</sup> *Vachantiyaṇ*, i.e., *siddhvi-nirākaraṇa-rūpāpavāddāt*. *Vachantiyam* = *vāch-yam* : p. 198, line 6.

<sup>3</sup> The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śankara. The Taylor has *sachcham* for *saiyam*, supported by Kāṭavema and the Bengālī.

<sup>4</sup> Compare page 137, line 12, note 2.

<sup>5</sup> 'Thou hast gained thy object.' *Charitārthā* = *labdhārthā* = *kṛitārthā*. The Mackenzie has *viditārthā*.

हाया न मूर्च्छति मलोपहतप्रसादे

शुद्धे तु दर्पसतले सुखभावकाशा ॥ १८६ ॥

राजा । भगवन् । अच<sup>१</sup> खलु मे वंशप्रतिष्ठा ॥ इति बालं हस्तेन  
गृह्णाति ॥

मारीचः । तथा भाविनम्<sup>२</sup> एनं चक्रवर्तिनम् अवगच्छतु भवान् ।  
पश्य ।

रथेनानुत्थातस्त्रिमितगतिना तीर्णजलधिः

पुरा सप्तदीपां जयति वसुधाम् अप्रतिरथः ।

इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः

पुनर् यास्यत्यास्यां भरत इति लोकस्य भरणात् ॥ १८७ ॥

<sup>१</sup> 'Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smṛiti-rodha*, the Mackenzie has *smṛiti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutā*: Kātavema refers to verse 73, p. 124. *Chhdyā* = *prativimbam*. *Mūrchhati* = *vyāpnoti*: K. = *sphurati*: Ś.: see p. 200, note 4. *Malopahata-prasāde* = *malāpagata-prasannatwe*: Ś. = *mālinyena nashtā prasannatā*: K. *Sulabhāvakāśa* = *sukhena labhyah pravāśah yasyāh* = *prāpta-vasthitiḥ*: Ś. [compare p. 46, line 2.] Śankara observes that *darpana-tale* answers to *bhartari*; *malopahata* to *smṛiti-rodha*; *chhdyā* to *prabhutā*; and, we may add, *buddha* to *apeta-tamasi*.

<sup>२</sup> That is, *asyām Śakuntalāyām, kuloddhāraka-putrotpādakatvena*, 'in this Śakuntalā, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

<sup>३</sup> *Tena prakāreṇa kuloddhārakatvena bhaviṣyantam*: K. *Chakracartinam* = *sārva-bhaumam*, 'a monarch of the whole earth': K.: see p. 15, lines 1 and 2, note 1.

<sup>४</sup> 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 190. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

Verse 197. ŚIKHARINĪ (variety of ATYASHETĪ). See Verses, 9, 24, 44, 62, 112, 141.

राजा । भगवता कृतसंस्कारे सर्वम् अस्मिन् वयम् आशास्महे ।

अदितिः । भअवं । इमाए दुहिदुमणोरहसम्पत्तीए कखोवि दाव

अदितिः । भगवन् । अस्मा दुहिदुमणोरहसम्पत्तेः कखो ऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhāta*, etc. [*nimnonnata-pradeśasyābhdhāda anutkhātam*: K.]: so reads the Mackenzie MS., supported by Kātavema; the others, *anudghāta*: compare p. 9, l. 4, note 3. *Stimīta* = *anishkampa*: K. = *Aprati-bandhārtha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena viśeṣaṇena rathasya dhāśa-gāmitvam ūcīṭam*]: K. *Sapta-dwīpām*: according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambudwīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavana*], which extends to the second Dwīpa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikṣhu*]. And so with the five other Dwīpas, viz., Śālmali, Kuśa, Krauncha, Śāka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahāratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin dārame*: K. *sattvāndam* = *prānindam sinhdāndam*: Ś. = *śarabha-sinhdāndam*: K. *Prasabha-damanāt* = *balātkāreṇa mardant*. The name Bharata is derived from the root *bhri* [*fero*] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalā, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhārata-varsha; and whose descendants, the sons of Dhṛitarāshṭra and Pāṇḍu, by their quarrels, formed the subject of the great epic poem called Mahābhārata: see p. 14, note 2.

<sup>1</sup> 'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita-sanskāre*, see p. 258, note 2; and p. 198, note 3.



सुदवित्यारो करीन्द्र । दुहिदुवच्छला मेणआ इह एव मं परिच-  
 श्रुतविस्तारः क्रियतां । दुहिद्वत्सला मेनका इह एव मां परिच-  
 रन्ती सिद्धि ।  
 रन्ती तिष्ठति ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्खु मे भणितो भगवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात्प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिक्रुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः कोऽचं भोः ।

शिष्यः ॥ प्रविश्य ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गत्वा मम वचनात्  
 तत्रभवते कण्ठाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तच्छाप-  
 निवृत्तौ स्थितिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्थापत्यदारसहितः सख्युर् आखण्डस्य  
 रथम् आरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

<sup>1</sup> 'Let Kanwa also be made acquainted with all the circumstances,' etc. Śankara has *jñāta-vistarah*; the Bengālī MSS., *vijñātarthah*.

<sup>2</sup> Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kāṭavema.

<sup>3</sup> 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Śishyāndam madhye ka atra tiṣṭhati iti arthah*, 'Which among my pupils is in waiting here? such is the meaning of *kah*, etc.': Ś. Compare p. 69, l. 8; p. 263, l. 8.

<sup>4</sup> Here I have followed the Colebrooke MS. The others have *sāpatya-dāra-sahitah*; the Bengālī, *sāpatya-dārah*.

तव भवतु विडौजाः प्राज्यदृष्टिः प्रजासु

त्वमपि विततयज्ञः स्वर्गिणः प्रीषयालं ।

युगशतपरिवर्तान् एवम् अन्योन्यद्वयैर्

नयतम् उभयलोकानुग्रहं चाचमीयैः ॥ १६८ ॥

राजा । भगवन् । यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः । वत्स । किं ते भूयः प्रियम् उपहरामि ।

राजा । अतः परमपि प्रियम् अस्ति । यद् इह भगवान् प्रियं कर्तुम् इच्छति तर्हि इदम् अस्तु भरतवाक्यं ।

<sup>1</sup> 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds : ' That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátála : see p. 276, note 1. *Vidaújas* or *Vidojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prágya-vrīṣṭīḥ* = *prachura-varshanah*. *Vitata-yajnah* = *vistrita-yágah* : K. *Swarginah* = *deván* : K. *Prīṇaya alam* = *alam bhāvaya* : K. = *atyarthena santoshaya* : Ś. *Yuya-śata-parivartān* = *yugānām śatāni tesham parivartandni*.

<sup>2</sup> *Kāṭavema* has *śreyasi* and interprets by *dharme*. Śāṅkara has the same and explains by *prāśasta-kṛitye*.

<sup>3</sup> 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Atah param*, i.e., *adhikam*. *Atra prāśnārthe kākur anusandheyá* : see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

Verse 198. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-ŚAKKARĪ*.) See Verses 10, 19, 20, 38, 55, 109, 110, 120, 171.

प्रवर्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतिमहतां महीयतां ।

quoted by the Commentators. He seems to have superintended the exhibition of the drama called Lakshmi-swayamvara [composed by Saraswatī: see p. 27, note 3 at end] in Indra's heaven. See Vikram., Act 3, and middle of Act 2, *Munind Bharatena yah prayogo bhavatiṣhu ashta-rasāśrayo nibaddhah*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the Ratnāvali. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

<sup>1</sup> 'Let the king exert himself for the welfare of his subjects. Let Saraswatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatām = prayatatām. Saraswatī* [= *Bhārati*: K.] is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Saraswatī* signifies 'flowing,' and is also applied to a river. *Śruti-mahatām*, etc.: some have *śruti-mahatī mahīyasām*: K. *śruta-mahatām*. According to the latter, *śruta* = *śāstra*, *mahatām* = *śreshṭhānām*. I see no reason why *mahatām* should not be the gen. c. plur. of the present part. regularly formed from *mah*, 'to honour.' *Śruti-mahatām* might then mean 'lovers of literature.' *Mahīyatām = pūjyatām*: K. *Nīla-lohitāḥ*, 'blue and red,' i.e., according to Kāṭavema, *vāma-bhāge nīlāḥ, dakṣiṇa-bhāge lohitaḥ*, 'on the left side blue, on the right side red.' Śiva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *tamas* [see page 301, note 2] and named Rudra, Kāla, etc., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmā purposed to create a son, a youth of purple complexion [blue and red, *nīla lohita*] appeared, crying and running about [*ru, dru*, whence Rudra]:' Vish.-Pur., p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śaktiḥ; prāptiḥ śaktiḥ Pārvatī yena sa tathoktaḥ*. Hence, *Śakti* = *Pārvatī*, Śiva's wife. The wives of the deities were supposed to personify their energy or active power. *Ātma-bhū*, although properly a name of

ममापि च क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिर् आत्मभूः ॥ १६८ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमो ऽङ्कः ॥

॥ समाप्तम् इदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥

॥ शुभं भूयात् ॥

Brahmá, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kálidása indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayiní, the city of King Vikramáditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. BUCHIRÁ or PRABHÁVATÍ (variety of ATÍ-JAGATÍ) containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — | — — — ||



